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Kinematograph WEEKLY

No. 1365 Thursday, June 15, 1933 Vol. 196

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COLUMBIA PRODUCTION AND DISTRIBUTION

WITHIN the next week announcements are expected of the details of the establishment in this country of the new distributing and British Producing organisations bearing the name of Columbia Pictures

Harry Cohn in England

Harry Cohn, president of the American corporation, has arrived in England, and is conferring with Joe Friedman regarding details of organisation and premises. Naturally, there are many plans to be made, and these have required concentrated thought and activity in view of the comparatively early date (September) at which the company must begin its distribution functions.

It was obvious to many people some time ago that Columbia Pictures had "grown up" sufficiently to establish its own renting organisation in this country, and this was obvious to Murray Silverstone, managing director of United Artists, whose distribution contract with Columbia is nearing its close.

The severance of the two companies has been accomplished with the utmost goodwill, and it may be said that the forward progress of Columbia will be watched with satisfaction by its former distributors.

Quality First

Quality has been Columbia's watchword from the beginning, and this has won the admiration of exhibitors everywhere. This goodwill will be fostered in the new renting company.

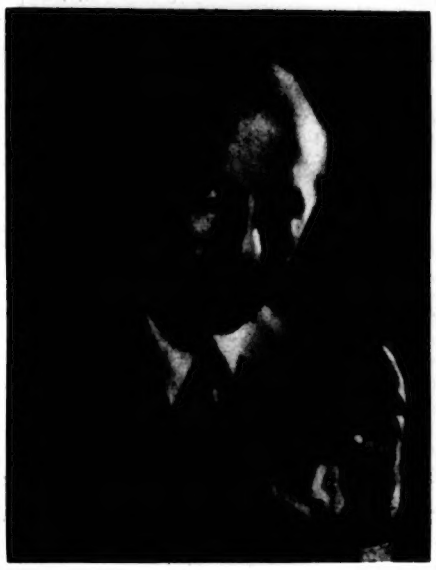
The greatest contribution to Columbia's success, Mr. Freedman has averred, has been the policy of securing advice and co-operation from exhibitors. This method truly democratic, is one which the company employs with customers and employees.

With such a pronouncement, one looks forward to the trading of Columbia Pictures here in England with confidence in a rapid growth of good business.

As first announced in the *Kine* a schedule of production in this country has been decided upon, and four pictures will be made over here.

Product in Making

The ambitious character of the new Columbia programme is indicated by the names of first-grade directors which have been signed up. These include: Lewis Milestone, Roy del Ruth, Gilbert Miller, and Frank Borzage, as well as Frank Capra,



HARRY COHN, president of Columbia pictures

who heads the Columbia directorial roster.

Among stars Richard Cromwell, who did so well in "Tol'able David," Warren Williams, Guy Kibbee, Glenda Farrell, Fay Wray, and Gene Desmond are included, with Claude Gillingwater and Edwin Stanley, will interpret character roles.

Borzage will direct "Man's Castle," a play by Lawrence Hazzard. Eddie Buzzell is in charge of "Ann Carver's Profession," in which Fay Wray and Gene Raymond are principals, while Frank Capra will direct "Madame La Guimp."

With such well-known names and attractive subjects Columbia's first years of renting in this country promises high success.

GLASGOW NEXT WEEK.

Full details of the C.E.A. Summer Conference arrangements are tabulated in our special issue of the "Ideal Kinema" this week. How attractive to the general membership of the organisation this gathering has proved is shown by the fact that up to Tuesday a record number of applications for tickets had been received at Broadmead House.

W. R. Fuller, general secretary of the C.E.A., told the "Kine." that acceptances were higher than ever before at the corresponding period, and Arthur Taylor, secretary of the London and Home Counties branch, informed us that over fifty of his members were to make the journey north on Sunday.

All branches will be well represented, and it is safe to assume that the Northern half of the country, with Scotland itself, will provide for an unusually large contingent of delegates and visitors.

"THE REBEL"

TRADE SHOW FIXED

Universal's "The Rebel," which ranks as one of the year's biggest productions on that company's line-up, has been scheduled to be presented to the Trade at the Prince Edward Theatre, W., on Monday, June 26, announced Mr. S. F. Ditcham yesterday.

This is the picture which leading American critics urged every Hollywood technician to see, so that they should not miss the art of the kinema at its perfection.

The cast numbers thousands, with Luis Trenker starring, the beautiful Vilma Banky making a triumphant come-back in the leading feminine role, and Victor Varconi and Gibson Gowland in featured roles.

The colourful theme deals with the exciting happenings of the Napoleonic Wars in the Tyrol, when the patriotic peasants fought hard and cunningly against the invasion of the Frenchmen.

It has already been shown in America and on the Continent and has been acclaimed everywhere as another film masterpiece from Universal.

OVERSEAS SALES

J. C. A. THORPE OFFERS SPECIALISED SERVICE

Plans which have been made during the last few weeks for the establishment of a business which will provide a specialised service in various branches of the industry will have their fruition on July 3. On this date British and Overseas Film Sales, Ltd., will begin to function at 76, Wardour Street.

The company has been formed by J. C. A. Thorpe, recently manager of Gaumont-British Overseas Department, and formerly manager of B.I.P. Studios at Elstree, and manager of Wardour Film.

It is Mr. Thorpe's aim to place his long experience, going back nearly 23 years, at the disposal of the Trade, and to provide services of various kinds for the home market and foreign buyers.

"There are many matters in which I feel I can be of use to the Trade," Mr. Thorpe told a *Kine* representative. "My knowledge of the production end would enable me to assist anyone starting production by effecting economy in various directions; my experience in home markets would enable me to advise and assist in disposing of product, while my extensive travelling and first-hand knowledge of European countries gained during recent months, gives me an advantage in marketing product abroad which will secure revenues for any pictures I handle.

"Thus I shall offer a wider scope than is possible in any one office, and, I hope, achieve results which will satisfy my clients and myself."

IN SOUTH AFRICA

KAHN TO REPRESENT FOX AND G-B

Harry W. Kahn, for five years with the Fox Film organisation on the Continent, has been appointed special representative for Fox in South Africa.

Mr. Kahn, who has been appointed to this position by Clayton Sheehan, Fox general foreign manager, will represent both Fox and Gaumont-British.

He sailed for Cape Town on Friday last in the *Arundel Castle*, and will establish his headquarters in Johannesburg. His address there will be the Carlton Hotel.

SWEDISH FILM TRADE HOLDS CONGRESS

Protest Against Import Duties

EVERY year at the end of May, members of every branch of the Swedish Film Industry meet for a two days' Congress in Stockholm, at which all important questions of interest to the Trade are freely discussed.

This year's Congress, which took place on May 27 and 28, attracted members of the Trade from all parts of Sweden.

Among the items on the agenda which were debated were the proposed new agreement put forward by the Swedish Music Composers' Union, the considerable tightening up of fire protection regulations, the State Censors' examination fees, which the Swedish Trade consider much too high, exhibitors' advance and guarantee questions, and the relations between the Trade and the film press, etc. In addition, the members of the Congress made a formal protest against the imposition of increased import duties on films by the Swedish Parliament.

Resulting from the last year's activity, the Swedish Film and Cinema Association were instrumental in preventing foreign circuses giving performances in Sweden. This association has also definitely agreed that there shall only be given film performances in kinemas, and no mixed programmes with variety turns, etc.

In accordance with their usual custom, Svensk Filmindustri gave its banquet to its associates and exhibitor friends.

This year the function took place at Svensk Filmindustri's Studios at Rasunda, which were lavishly decorated, mainly with a view to forming a fitting background to the fancy dress ball, which was the principal item on the programme.

Between 500 and 600 guests were present, and these included members of Parliament, the Diplomatic Corps, the Press, and all the artistes who appear in Svensk Filmindustri's productions. The festivities continued until well into the morning, and was voted the most successful function held up to date.

In welcoming the guests, the chief of Svensk Filmindustri, Olof Andersson, referred to the principles upon which Svensk Filmindustri is run. He spoke of the many and cordial connections which Svensk Filmindustri has in foreign countries, and the highly systematised methods and the seriousness with which all questions relating to the organisation and its exhibitor-customers are dealt with by the Home Office. These, he said, had given the best possible results.

He further mentioned that the company's own production was now of the highest possible technique and commercial value, and was becoming more and more welcomed in foreign countries, notwithstanding the language difficulties.

Two days before the Congress, Svensk Filmindustri had called to Stockholm the managers of the company's theatres, representing over 100 theatres, to a conference, at which a free discussion was held on internal matters, technical questions, exploitation and publicity matters.

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DARRYL ZANUCK

JOE SCHENCK TO GIVE YOUTH A CHANCE

POLICY ANNOUNCED OF ZANUCK'S NEW UNIT

THE constitution of the executive of Joseph M. Schenck's new organisation, Twentieth Century Pictures, Inc., is announced by Mr. Schenck. Following conferences between Joseph M. Schenck, president, and Darryl Francis Zanuck, vice-president in charge of production of the new producing unit, it is announced that William Goetz, the RKO producer, will be executive assistant to Mr. Zanuck; Raymond Griffith will be production supervisor; Howard Smith, scenario editor; and William Dover, personnel manager. With the exception of Mr. Goetz, all the appointees were with Mr. Zanuck at Warner Brothers First National for the past several years.

As previously announced, this new production unit will make at least twelve pictures, which will be released through United Artists during the 1933-34 season.

In his first public statement, Mr. Schenck declared that it will be the policy of the new company not only to obtain the biggest names in the screen world for its casts, but that it will develop new stars as rapidly as possible. "We recognise the necessity of having known players in our pictures," Mr. Schenck explained, "but we also realise that we must have new blood as well." It is the firm conviction of Mr. Schenck that the primary requisites of production executives of the Twentieth Century Pictures, Inc., are youth, imagination and ideas. All officials already appointed, he points out, are young men, despite their full experience in Hollywood.

"We are convinced," he said, "that youth is required for the production of pictures to-day. We need men with modern ideas who, through their very youth, will not be handicapped by ideas of the past. Any man who has produced pictures for many years has what I might term a 'hangover' of out-dated ideas, and the present generation is not at all interested in these ideas."

ECONOMIC CONFERENCE

KODAK FILM FOR NEWS-REELS

The news-reel men were naturally very much in evidence at the inaugural ceremonies of the World Economic Conference.

Interiors, however, presented some difficulties, as there was little daylight available and the supplementary lighting was poor.

In spite of these adverse conditions, the news-reel men got excellent results, as the screenings amply demonstrate. In each case (*i.e.*, British Movietone, Pathé, and Paramount news-reels) the cameramen were using Eastman's negative.

SUNDAY AFTERNOON KINEMAS AT MARGATE

The Margate Town Council on Tuesday granted permission for the opening of Sunday kinemas in the afternoon and evening and the mayor, Ald. F. L. Peddman, pointed out that the proprietors had only asked to give entertainment in the evening.

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GLASGOW AND THE SMALL MAN

NEXT week promises to maintain tradition. Summer C.E.A. Conferences are not always what they promise, or, trusting to the programme, one might expect a pleasant but rather unexciting series of meetings in Glasgow.

There is nothing on the agenda already published which indicates that the exhibitors are in the midst of a critical period. But previous Scottish gatherings have made history, and this time all the materials are there for another important step to be taken.

That every preparation has been made for giving the assembled members of the Association a Scottish welcome we can be assured, and what this means is so well understood that a record attendance is certain. The value of this will be well appreciated if and when a decision has to be made which will affect exhibitor policy.

And the rank and file member has indicated very plainly his attitude on the rental problem. He feels he has been asked to go beyond the economic limit in the prices he is expected to pay. Renters, on the other hand, have a perfectly logical point of view: if exhibitors *do* pay a certain percentage, then obviously they *can*.

When the question of an agreed decision that they cannot continue to do so arises, however, it is necessary to note the reaction of mass opinion. The opportunity to make clear this vital first principle only presents itself on such occasions as a general gathering like the Summer Conference, and what is laid down in a really big representative assembly will carry conviction.

C.E.A. branches have a usefulness which could not be replaced by any other machinery, particularly in dealing with local troubles, and they fulfil an invaluable function in maintaining the democratic constitution of the organisation.

But they have shown that in dealing with national problems they desire a wider basis. They have begun to get together in groups of two or three branches for the discussion of the bigger questions.

Now they can develop this tendency by a real concentration of all the most active minds in their ranks. There is only one regret: the really small man, the proprietor who is hardest hit, is too rarely to be found at a Conference—and that is for an extremely cogent reason. He matters quite a lot when votes are counted; the pity of it is that the aggregate cash value of his business has caused him to be given but a lowly position in our body politic.

Nevertheless, the independents will have their say at Glasgow, and it will be to the general advantage of the Industry if what they say receives general support.

SUNDAY IN THE NORTH

RECENT events in the battle for Sunday opening of kinemas have justified the attitude of certain branches which was laid down years ago, when a systematic campaign was a thing of the future.

What the public wants is the only thing that matters to a business which lives by catering to that capricious and exacting master. And in general the demand for Sunday entertainment is insistent in Southern centres, but negligible in many Northern ones.

A Cameraman in the West Indies

by

J. S. Hodgson,

F.R.P.S.

THREE or four months ago S. Rowson, of Gaumont Ideal commissioned the author of this article to make pictures in and around the West Indian Islands. The results will shortly be on view; meantime here is a sketch of his experiences.

WE all have our own views as to what would make a Paradise, but I should think the cameraman's idea ought to be the West Indies. The climate is glorious and the weather conditions regular, so that there is no conjecture as to what the conditions are going to be on the following day.

From an artistic point of view, the waving palms, the rolling surf and sweeping coast line in the setting sun make a picture never to be forgotten, but during the heat of the middle day one labours, and is oppressed by the terrible heat which beats pitilessly down from a cloudless sky. In the sugar plantations you lose the welcome breeze from the sea, as the tall sugar cane effectually prevents any cool air from caressing the sweating brow of the photographer and the camera gets dangerously hot.

IT is then that the cameraman's life seems particularly tough, and the vision of the labouring negroes vigorously slashing and cutting away at the cane does not ease matters. The question of what filter to use and the power of the light become vital, and here I ought to point out that the heat of the day should not be confused with the actinic value of the light—a negro's face will stand all the exposure you can give, but the surroundings need very different treatment.

MY little camera, a new Sinclair automatic portable, gave me a bit of trouble to begin with, but in the course of time I succeeded in getting it to run perfectly. Working alone in the West Indies with umpteen thousand feet of film to expose carefully, so that "every picture tells a story," is a formidable task.

The general supposition seems to be that the cameraman requires scenic pictures only, and if he is weak enough to be guided by the information received in this direction then he is doomed to bitter disappointment, waste of time and money, as cars throughout the West Indies are terribly expensive.

Another trait of the West Indian people, and for that matter I found it in almost all tropical countries, is their attitude that to-morrow is as good as to-day and, therefore—what's the hurry?

MY own routine was to spend the day, from dawn till sunset, looking for and making films, then return to headquarters, very tired, to jump straight under a shower bath, swallow a hurried meal, and then get busy with the typewriter detailing the sequence of shots. After that unload and pack carefully away the exposed negative, reload new stock, and arrange the programme for the following day.

THE passage from island to island offered a welcome break, but I suppose every cameraman is an enthusiast and I found myself continuously on the look out, with an ever ready camera, to shoot anything unusual which happens during these short runs. Porpoises jumping clear of the water from wave to wave offer a sporting chance for a little sharp-shooting with the camera, and various incidents which happen on board occupy the interest until such time as one arrives at the next island.

I THINK the most outstanding feature of my tour in the West Indies and British Guiana was the filming of Kaieteur Falls. The Falls are situated about 180 miles from George Town, Demerara, and the journey is a very tedious one made by river steamer, railway train, motor lorry and canoe, and ending in a three-mile climb over slippery rocks up a steep mountain path, through tropical forests, to the head of Kaieteur Falls.

The journey normally takes about fourteen days, but owing to the necessity of catching the next steamer to Barbados, I made this fascinating run in five days, constituting a record which I think will stand for some time; at least, this is what I was assured by the Colonial Secretary on my return.

To sum up, I can imagine that some wonderful productions could be made in the West Indies by any enterprising firm who cared to take the risk and bank on the certainty of marvellous photographic results.

DOUG. FAIRBANKS AND JUNIOR

IT was good to see the two Douglas Fairbankses together in London last week. Both are personalities whom it is a tonic to meet, and their mutual chaff as they faced a barrage of interrogation livened things considerably.

DOUG., senior, talked golf, skis, and theatre; but he has picture plans, too. He will remake "The Mark of Zorro" as a talkie, and both Fairbankses will be in a sequel, "Zorro Rides again." Next year he intends to produce his Chinese epic, which will deal nationally with the land of the dragon through the ages; and Richard Barthelmess is earmarked as leading man for this. Already he has facilities from the various Chinese Governments promised.

FATHER and son are now off on a trip—itinerary, to be capricious—but starting at Baden, young Doug. had two British studio offers, but his contract with F.N. makes work here impossible for the present. I found, as always, a refreshing absence of film-star pose in these two enormously likeable men.

THE enterprise displayed by Sam Eckman, jun., in arranging a small show at the Phœnix Theatre of "Gabriel Over the White House" was rewarded by the presence of one of the most distinguished audiences that have ever assembled to view a film.

THE topical nature of this subject, coupled with the fact that the World Economic Conference had opened in London the previous day, made this special showing of particular interest. The Phœnix audience included many celebrated Statesmen and Society leaders, and a number of members of the various Delegations; in addition, there were also representatives of the House of Lords, House of Commons, the Treasury, members of the Board of Trade, of the Foreign Office, Colonial Office, Ministry of Agriculture and Fisheries, and the League of Nations Union.

THE Phœnix show, of course, in no way interfered with the regular performance of the film at the Empire. At Friday's premiere Col. Tweed, the Englishman who wrote the remarkable novel upon which the film is based, made a personal appearance before a packed house, which included the Prince of Wales.

ANOTHER picture which is arousing more than usual interest is "Golddiggers of 1933," prints of which are expected to arrive during the week-end. Big supers are not so common that exhibitors can ignore such opportunities, and I learn that a good deal of anticipation is being shown as regards its bookings, particularly in the West End. Anyway, Dave Griffiths is very happy about it all, and it seems he can afford to sit pretty on this one.

CRITICS of the kinema repeat with parrot-like phrase that there is a shortage of good films; though on what they base this assumption passes most people's comprehension. Retaliating, one could say that there is a real dearth of variety artistes to meet the demands for kine-variety. There seems to be an avalanche of competitions to find "hidden talent"—an off-shoot, presumably, of the "Friday night is surprise night," when the only surprise would be to see a really good act.

A NEATLY produced Overseas Bulletin comes from Gaumont-British, containing particulars of G.-B. productions, printed in English, French, and German. Films in production, production notes, and a list of films completed make up the bulletin, which is also attractively illustrated.

MARTIN QUIGLEY, the well-known American Trade journalist, with Mrs. Quigley and his two sons, is making his way through Europe for London, which he hopes to reach on June 23. He left New York on May 18, and has included Paris in his trip. He is a visitor we shall be glad to meet and mitt.

LONG SHOTS

The Two Fairbanks—"Gabriel" and the Conference—The First Kinema Broadcast

NOW that Scotland is in the minds of the Trade on the eve of the C.E.A. Conference, it is not amiss to draw attention to a guide to Central Scotland which has as its author Richard Williamson, managing director of the Park Cinema, Dennistoun, Glasgow.

THE gleaming orange cover of "The Open Road to Central Scotland" is embellished with pictures of hikers making their way into Scotia, and while few C.E.A. visitors will be inclined to forsake their cars to "tak' the high road" afoot, there is much about Mr. Williamson's little book which will lure them to a few journeys into that delightful country.

THAT first broadcast from a kinema—whenever it was—continues to reverberate down the years. Stanley Mills sends me a further letter controverting Billy Greenfield's statement that the first kinema broadcast was from the Capitol, Cardiff, in 1921. He says the B.B.C. was not formed till 1922, so Lionel Falkman's claim is invalid.

NEXT week, I have no doubt that Billy Greenfield, Lionel Falkman, Charles Hutchin, Uncle Tom Cobley, and all will write and carry the controversy a step further. So we shall eventually get back to settling the date centuries ago when "'Omer smote 'is bloomin' lyre."

STANLEY MILLS also takes up the claim made by Mr. Hobart, of the Plaza, Rugby, that the organ broadcast on July 9 is the first Sunday organ broadcast. He took part in a broadcast in 1924, he says, when John Armitage, F.R.C.O., broadcast from the Piccadilly, Manchester.

ANOTHER distinction has been conferred upon Arthur M. Loew, in charge of international matters for M-G-M, who has already won renown as the pilot of his own 'plane. Mr. Loew is now a full-blown Colonel on the staff of the Governor of Kentucky. What with his other duties as Vice-President of Loew's, captain of his yacht, the *Mikijain*, and squire of a large estate, he appears to have little time to spare for his military duties.

JAMES H. FITZPATRICK, whose interesting travel talk and musical pictures have achieved such popularity, is credited with the intention to make two films of South African life, as a result of a holiday visit recently concluded. The title of one is, provisionally, "South Africa: the Dreamland of Rhodes."

THE STROLLER.

FOREIGN FILMS MALIGN THE EAST

FALSE PRESENTATION HARMS BRITISH PRESTIGE

By CARLYLE A. HUNTER.

THE mass of the British public seems to be absolutely unconversant with life, and conditions generally, in the Empire, particularly the East. Why is this?

Films depicting life in the East are comparatively rare. But when one views the representation of the American citizen as shown by Hollywood, one can easily estimate the accuracy in any film they would produce representative of life in a country which to them is a mere name.

The average Briton does not realise the hold the kinema has already got on the East. In Penang, a town of some 300,000 odd inhabitants, of which only 2,000 are Europeans, there are three kinemas.

These are packed to capacity every night—seven nights a week.

For years past the subjects of our Eastern Empire have been shown in the kinemas films which they accept as being typical of the life of their European rulers.

Hollywood inflicted upon the world one idea, the sordid life of a race of weak and hypocritical white men and women—with what result? The Asiatic now sees the Europeans condemned by their own works as a race of low moral and intellectual fibre; what little prestige the European had has gone.

Britain's Opportunity

Now that the British film Industry has found its feet, there is no reason why these evils should not be remedied.

The heads of the Industry should realise the power of the weapon they are wielding, and they should try and fulfil their moral obligations to the public, which supports them. Britain has produced some films which are quite as good as, and, in some cases, better than, the best American productions, and there is no reason why the general standard should not be absolutely "number one."

In India and the Malay Peninsula and Archipelago the opportunities for a good film company with strong capital resources are outstanding.

India with its heterogeneous 350 millions, a land of sunlight with natural and artificial settings to which Hollywood has yet to produce a rival. A land teeming with historical traditions, legends and folklore.

Malaya is a land of perpetual summer, evergreen jungles and palm-fringed beaches; peopled with a romantic race, around whom plots could be woven which would eclipse these sordid stories of avaricious Americans making abattoirs of their cities, in order that they may have the privilege of ruining the gastric constitutions of their fellow citizens.

Educate the British public by means of good films showing life in the East as it really is. Let the films be the best the technical experts can produce, correct in detail when they portray the habits, customs and the philosophy of the Asiatic.

The Changing East

The East has stood still for thousands of years, but it is changing with a speed that is gathering momentum every day. In a decade many aspects of Asiatic life will be gone—things of the past. Let the camera catch them before they fade, and present them to the public in the form of carefully told stories.

The same company could produce films in the vernacular for the numerous picture houses patronised solely by the native population.

Some films in the vernacular are being shown now, but they are mostly poor trash, for the demand is far in excess of the supply and any rubbish will draw an audience.

All the material is at hand waiting for a company with the initiative to get on and make a good and profitable job out of it.

Everywhere recently one has seen the slogan: "We are partners in an Empire, make it prosperous." No partnership will be lasting unless the partners really understand each other. How can the man in the street understand peoples which to him are not much more than a mere word?

He cannot go out and see the Empire, but we can bring the Empire to him on celluloid and present it in a way that will be entertaining and instructive, so that he will understand a little about the peoples who are ruled by his vote.

And don't let us forget to entertain our coloured fellow subjects with films which are not derogatory to our prestige.

"LOYALTIES" PRE-RELEASE

The Carlton Sets Precedent

For the first time in its history, the Carlton Theatre is to present a British picture with "first feature" prominence in its programme. This unique distinction is being accorded to "Loyalties," whose pre-release at the Carlton is announced for the near future.

Produced by Basil Dean, and filmed at the A.T.P. studios, Ealing, this initial offering of A.B.F.D. is one hundred per cent. British in author, story, producer, direction and cast.

Negotiations were concluded on Saturday by Harry Rose, of A.B.F.D., and Earl St. John, following what is said to have been keen competition for the premiere presentation of the Galsworthy masterpiece, consequent upon the picture's excellent reception by Trade and Press.

The Gaumont-British members of the Houston-Mt. Everest Expedition arrived back in London on Saturday. From left to right: V. Veevers, T. D. Connochie, S. R. Bonnett, Geoffrey Barkas, A. Fisher and R. Reid. Messrs. Fisher and Bonnett are the only two men to have flown over both Mount Everest and Kanchenjunga

CONTRASTS IN S.O. RESULTS

Southern Win Offset by Northern Loss

WITH an overwhelming majority Hendon and district Sunday opening advocates brought their campaign to a successful conclusion, on Thursday last, when a poll of the electorate was held. The figures were:—

For	10,348
Against	3,511
Majority in favour ...	6,837

The campaign was organised by J. S. Richardson, who successfully contested the Croydon fight, and the experience gained there and at other campaigns was brought to bear on the Hendon electorate with good effect. His plan includes a canvass of every elector on the register, with follow-up calls if necessary, and the use of every available posting site for publicity purposes.

There was an active opposition to contend with in this area, but each manager and the local Sunday Films Association supported Mr. Richardson with enthusiasm. The support given by the Trade in providing transport was very gratifying, and a representative gathering of helpers who waited in the Orpheum lounge for the result included E. W. Peall, of Gaumont-British, Shirley Simpson, of A.B.C., M. Bernstein and others.

A Loss at Whitley

Whitley Bay is not to have Sunday kinematograph performances. This has been decided by a ballot of the ratepayers, the result of which was announced on Saturday. The voting was:—

Against	3,525
For	1,840
Majority against ...	1,512

The ballot followed upon a town's meeting, at which the show of hands was against the proposal to have Sunday performances. Between the date of the town's meeting and the date of the ballot there was a heated and acrimonious campaign, with local Members of Parliament addressing public meetings and the local newspapers carrying columns of correspondence, written by people who espoused one or other side in the controversy.

The announcement of the result of the ballot was the signal for remarkable scenes of fervour and hymn singing in the street.

Dorking Poll Next Week

Polling takes place at Dorking on June 24. At the recent town's meeting 79 voted for and 211 against. Dorking has two theatres, the Electric and the Pavilion Cinema, both owned by T. A. Edwards.

SCREEN GOLFERS

AT HOME TO OLD FORD MANOR

The Screen Golfing Society has been drawn against Old Ford Manor in the second round of the *Star* tournament. Old Ford Manor has accepted the Society's invitation to play the match at Stoke Poges, and on Sunday afternoon the visiting team will be guests of the Society. The committee are, therefore, anxious that there should be as big a "gate" as possible, and impress upon members the desirability of witnessing the match.

Stoke Poges Club has granted the use of the old course for the match, in which three pairs will decide a foursome over 18 holes.

The Society will be represented by a strong team, five of whom have been selected, viz.: Sir Gordon Craig (1), L. A. Abrahams (scratch), A. C. Pope, Anthony Bushell, and T. G. Wallis.

AIR ACE AT KINEMA

Wilfred Briggs, manager of the Palace Theatre, Bordesley, Birmingham, seized the opportunity on Saturday to publicise his hall and programme by inducing Flight-Lieut. Longmore, who was visiting the Northfield Aerodrome in connection with the British Hospitals Air Pageant, to come to his house and address the audience on the Pageant and flying.

Mr. Briggs, who is himself a pilot, introduced Mr. Longmore, who was attired in full parachuting kit.

Gleneagles Outing

Golf Competition Details

THE golf competition for the South Wales Cup, which will take place on Monday next, promises to be a huge success. It is open to all members of the C.E.A. who will be in force for the Glasgow Conference, and will be a stroke competition on handicap. It will be played on the King's Course, Gleneagles.

The following details show that an excellent day's sport may be enjoyed. Those who wish to spend the day at Gleneagles may leave Buchanan Street Station at 10 a.m., and will make their own arrangements for lunch. Tickets for this party are 10s., including railway fare and dinner. Golfers who join this party will be able to play 36 holes. The train, with the main party, leaves Buchanan Street Station at 1.30 p.m. Lunch will be served in reserved Pullman coaches and 'buses will convey the party from Gleneagles Station to the clubhouse.

By invitation of the Scottish branch, afternoon tea will be served in the clubhouse.

The return train leaves Gleneagles at 8.13 p.m. and dinner will be served on board, the party arriving back in Glasgow at 9.23.

Non-Golfers Also

Sports, such as tennis, swimming, bowling, putting, etc., will be available for non-golfers, and, in addition, there will be a conducted tour through the hotel and grounds for those not taking part in sporting events.

A fine list of prizes has been promised and Alex. B. King, to whose characteristic energy the organisation of this outing is due, wishes, through the *Kine.*, to put on record the grateful thanks of the Scottish branch and himself for the generosity of the following donors, as, naturally, this kindness will add to the enjoyment of the day at Gleneagles:—

Frank Ditcham, Sam Eckman, jun., E. Fredman, W. J. Gell, D. E. Griffiths, W. J. Hutchinson, Max Milder, S. G. Newman, Percy Phillipson, C. M. Woolf, and Paterson's (Glasgow), Ltd.

Those who wish to take part in the golf competition should send as early as possible to Mr. King, 167, Bath Street, Glasgow, their name and lowest golf club handicap.

ROOSEVELT TO SUPERVISE INDUSTRY

APPOINTMENT OF "DISINTERESTED" FIGURE

By PHIL LONERGAN.

AN interesting report is now in circulation that President Roosevelt is considering appointing a "disinterested figure" as an overseer for the Industry.

The President and his aides have been investigating the banking business, and, when even the mighty J. P. Morgan is forced to testify before a Senate investigating committee, it is plain that the movie over-lords, powerful as they are, are quite likely to be called upon to answer.

The movie situation, if remedied, would have a marked effect upon banking and the stock exchange. If high salaries and waste are eliminated, the bankers will get back more money and film stocks will rise in value.

The President probably has such an effect in mind.

Sidney Carton for Fox

An unconfirmed rumour is in circulation that the Fox company would like Leslie Howard to play the leading rôle in "A Tale of Two Cities," to be made in London.

Howard would be ideally suited to the rôle of the romantic Carton, while Frank Lloyd would be the proper man to direct the picture. He successfully produced this story as a silent years ago. Ronald Colman has been desirous of enacting this rôle.

Another famous silent subject, "Monte Cristo," is to be re-made by Edward Small for U.A. distribution.

Cutting Agents' Fees

Charles Lowry, counsel for the California State labour department, has delivered a decision which appears to be a crushing blow at the revenues of actors' agents.

An agency recently submitted its contract to Lowry for an opinion. The attorney declared that contracts wherein agents do not guarantee to secure work for actors, but compel their clients to pay commissions on work received while the agency does nothing, are banned by State labour laws. He characterised these agreements as "one-sided."

It is well known in film circles that actors frequently secure parts on their own initiative, but the agents, nevertheless, collect their commissions.

A Long Wait

Anna Sten has been in Hollywood for over a year, under contract to Samuel Goldwyn, but has not yet made a picture. At various times it was intimated that she would play opposite Ronald Colman, as soon as she mastered English, but nothing materialised.

However, it is now said that Miss Sten will be starred by Mr. Goldwyn in Emile Zola's "Nana," and that production will start shortly.

ALL-BRITISH RECORDING AT GAINSBOROUGH STUDIOS

British Acoustic Full Range Installed

DUE, primarily, to the phenomenal success achieved by the new British Acoustic "Full Range" recording plant in the fidelity of recording of such productions as "The Good Companions," "Waltz Time," "Sleeping Car," etc., and in accordance with their policy of selecting only British-made equipment where possible, Gainsborough Pictures (1928), Ltd., are replacing their existing recording plant with that of the latest B.A. apparatus. Installation is to proceed immediately.

The British Acoustic equipment will, when completed, consist of two complete channels for direct recording, and apparatus for re-recording dubbing and orchestration purposes.

The recording channels are of the latest B.A. "Full Range" pattern, and each has its separate H.T. and L.R. battery supplies, together with charging facilities.

In Transportable Booths

The microphone mixing panels, together with associated monitor and microphone battery supplies, are installed in transportable booths for use on the studio floors.

The re-recording equipment, we understand, will comprise four dubbing machines, fitted with the new "P" type soundheads and arranged for Selsyn interlock motor drive. Endless loop spool-boxes, each accommodating up to 30 ft. of film, are provided in addition to the normal 1,000 ft. spool-boxes.

A special projector, fitted with an "Eclipse" mute head and a "P" type soundhead, also driven with an interlock motor, is supplied to work in conjunction with the dubbing heads for post-synchronising and other work.

Mixer Desk

A six-channel orchestration mixer desk will be supplied to handle, under normal circumstances, the outputs of the dubbing heads, and any microphone circuits which may be employed. The fader mechanisms will be of a new pattern, working on a lever principle instead of the more usual rotary method, and is designed to be more convenient in operation when multiple mixing Power level indication and monitor facilities will be provided as in the case of the other mixer booths.

MICHAEL BALCON, production director of Gaumont-British

Eight Circuits

The desk has separate panels for the terminations of up to eight microphone circuits and a practically unlimited number of speech lines from the recording channels and other positions which it is desirable to interconnect. It will, therefore, be the distributing centre for all the sound departments wiring for the whole studio, and will enable any required combination of apparatus to be rapidly set up.

The Gainsborough change-over to British Acoustic recording plant will be completed, it is estimated, within the next three weeks.

Henry Garat and Janet Gaynor in ADORABLE (Fox)

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., June 15 and Wed., June 21

Thursday

My Lucky Star (*W. & F.*)

Prince Edward Theatre. **3 p.m.**

"My Lucky Star," the W. and F. film to be screened at the Prince Edward Theatre this afternoon, is a Louis Blattner production. The merry and bright entertainment the film offers is contributed to by Florence Desmond, Naughton and Gold, Carol Coombe, Harry Tate, Harold Huth, George Baker and others. Amusing film studio scenes add an unusual touch to the picture, and the antics of Naughton and Gold, as a couple of house decorators, are full of fun.

Maid Happy (*W. P. Films*)

Phœnix Theatre. **3 p.m.**

Exhibitors are always interested in the first offering of a new British production company, and we feel sure that "Maid Happy" will prove no exception to this rule.

Messrs. Bendar Films, Ltd., have endeavoured to give exhibitors what they feel, from exhaustive inquiries, to be the most needed elements necessary for filling the kinemas to-day, and they have combined catchy tunes and haunting melodies with a story that will rock you with laughter from beginning to end.

A very strong, all-star, international cast was employed in making "Maid Happy," and includes Charlotte Ander (the beautiful Viennese star), Dennis Hoey, Marjorie Mars, H. Saxon-Snell, Sybil Grove, Johannes Riemann, and Polly Luce.

Falling for You (*W. & F.*)

Prince Edward Theatre. **8.45 p.m.**

Jack Hulbert, Cicely Courtneidge and a strong supporting cast are in "Falling For You," the Gainsborough picture W. and F. are showing at the Prince Edward in the evening. This is a story of rival journalists keen on a "scoop." The action starts in Switzerland, where Jack Hazleden and Minnie Tucker are seeking information regarding an heiress whom a bold and wicked baron (Garry Marsh) desires to marry. Jack falls in love with a pretty girl, unaware that she is the heiress, and when she leaves for England, follows her. So does Minnie, who has identified the girl. There are many amusing complications in a story that rapidly becomes gloriously farcical. Rapid action, fine skating scenes—in which the heiress (Tamari Desni) proves her skill—and fine fun, make the picture worth-while entertainment.

Friday

The King Murder; The Fighting President (*Universal*)

Phœnix Theatre. **3 p.m.**

Famous as a play that baffled Broadway for many months, "The King Murder" presents a mystery that defies solution until the last few moments. A beautiful young adventuress is found dead in strange circumstances. She was loved by society men and swell mobsmen alike—and feared by both. She was known to have blackmailed men. She was known to have lovers who would kill her rather than let her go to someone else. What caused the murder, then—love, jealousy, revenge or cold profit from the money and jewellery she possessed? And who was the murderer? Conway Tearle, Natalie Moorhead, Dorothy Revier, Don Alvarado, Robert Frazer, Huntley Gordon, Marceline Day and Maurice Black head the cast. Richard Thorpe directed.

"The Fighting President," Universal's timely answer to the demand for a picture to fit in with the World Economic Conference, now sitting in London, will be shown with "The King Murder."

It is a human document about the two most discussed leaders of nations in the world—President Roosevelt and Prime Minister Ramsay MacDonald, who is chairman of the Conference.

The Only Girl (*W. & F.*)

Prince Edward Theatre. **8.45 p.m.**

"The Only Girl," W. and F.'s final contribution to "joy week," is a Ufa-Gaumont-British picture, featuring Lilian Harvey and Charles Boyer. The singing of a love song wins the heart of a duke, and he goes in search of the voice with amusing results. The fooling is bright, merry and tuneful, and the entertainment which results will find acceptance in every kind of picture theatre.

Monday

Gabriel Over the White House (*M-G-M*)

Prince Edward. **8.45 p.m.**

That the historic settings of this great M-G-M success are entirely authentic was made certain by the presence at the studios of Eugene Thackeray, who qualifies on knowledge of the White House by virtue of eight years as White House correspondent for the "New York World."

It was with his guidance that the offices and study of the President were reproduced exactly, as were also the East, Blue, Red and Green Rooms of the executive mansion. He also advised Director Gregory La Cava in the minute details of such ceremonies as the Presidential Inauguration, and the President's procedure when meeting a guest such as a meeting between President Jud Hammond and Nick Diamond, King of Racketeers, in the present picture.

Walter Huston plays the role of a President, who takes over the powers of a dictator, lines gangsters against a stone wall to be shot, and settles the problems of unemployment. The traditions surrounding the Presidency are great, and it was Thackeray's job to see that Walter Huston followed them to the letter.

"Gabriel Over the White House" is considered to be the most sensational story of a President ever filmed. The cast includes, besides Huston, Karen Morley, Franchot Tone, Arthur Byron, Dickie Moore and C. Henry Gordon.

Tuesday

The Love Wager (*Paramount*)

Carlton. **10.30 a.m.**

In "The Love Wager," an exciting comedy drama presenting attractive glimpses of rural English scenery, Morton Selton has a distinctive character rôle as a hot-tempered General who falls out with his son who has fallen in love with a shop girl. The girl in the case consults "Auntie Prue," a shadowy magazine being, who advises youthful lovers about their romantic problems.

Auntie Prue proves, however, to have a very real existence, and has a plan to help the young couple. She goes to the General to intercede, but her arrival is inopportune—the General has been robbed of some valuable jewels, and she is mistaken for a detective.

Being in the confidence of both sides, she is able, eventually, to bring them all together and the way is paved for a family reunion—the young lovers' interrupted happiness is restored and the General and Auntie Prue look suspiciously as if they are themselves on the threshold of another romance.

Leading players in "The Love Wager," in addition to Morton Selton, are Pat Patterson, Saxon Snell, Wallace Douglas, Frank Stanmore and Moira Dale.

Strange People: King of the Arena (*Universal*)

Phœnix Theatre. **3 p.m.**

Thirteen guests at midnight in the lonely old house of a murdered man. Round that central theme has been built in "Strange People" a mystery thriller that is supremely eerie and hair-raising. Twelve of the men and women had been jurors who had sat at the trial on the man accused of the murder. One of the unlucky thirteen falls dead as the party is gathered together—shot! Then another member of the party falls dead. This time no shot has been heard!

Those are only two of the mysterious and deadly happenings in the old manor house which is the setting of the most exciting night's adventure ever filmed. John Darrow, Gloria Shea, the ex-Ziegfeld Follies star, Hale Hamilton, Wilfred Lucas and Michael Visaroff head the cast.

"King of the Arena," Ken Maynard's first production under his new Universal contract, will also be shown.

The picture was personally produced by the star. The picture is naturally of the fast action type, but Maynard has the rôle of a detective who is appointed to solve the mystery of the "black death" murders which have terrorised the State. He notices that the "black death" always follows a gigantic circus and Wild West show, and in an attempt at a solution, joins the show as a star attraction.

Thus, the picture has the glamorous background of "the big top," with the fascinating atmosphere and life of the circus in addition to its strong story.

Maynard is supported by Lucille Brown, John St. Polis, Frank Rice, little Bobby Nelson, James Marcus, and a dozen named players, with hundreds in the cast.

Peg O' My Heart (*M-G-M*)

Prince Edward. **3 p.m.**

Marion Davies has turned in any number of screen characterisations in the past, from "Little Old New York" to "Marianne" and "The Bachelor Father," but the new winning and dramatic story of a motherless Irish girl suddenly placed in an environment strange to her and confronted with the prospect of great riches, will take its place with her greatest triumphs.

Robert Z. Leonard, who directed Miss Davies in other notable achievements, was her director in this new vehicle. Onslow Stevens, a new leading man, appears opposite the star in this Cosmopolitan production. Other players include J. Farrell MacDonald, Juliette Compton, Irene Browne, Tyrrell Davis, Alan Mowbray, Doris Lloyd, Robert Greig, Nora Cecil and Geoffrey Gill.

A special accompanying musical score was prepared by Herbert Stothart, and the picture also introduces two new songs, "Sweetheart Darlin'," by Stothart and Gus Kahn, and "I'll Remember," by Nacio Herb Brown and Arthur Freed.

Adorable; The Stick Pin (*Fox*)

Cambridge Theatre. **8.30 p.m.**

"Adorable" is a Cinderella romance set against the glittering background of "Ruritania," and played to the melodious accompaniment of Richard Whiting's music.

Janet Gaynor is seen as a princess who, in the guise of a manicurist, finds romance when she meets at a servants' ball, a delicatessan man—so she is informed. The princess is flabbergasted when she sees him later dressed in the uniform of a lieutenant and being reprimanded by his captain on the parade ground. She orders his promotion to the rank of a captain. This time he does not please his major, so he is raised again, at the order of the princess, to still higher rank. Eventually, he becomes a lieutenant-colonel.

He is commanded to appear at the Palace to be presented to the princess, and it is then he discovers, to his consternation, the true identity of the manicurist.

Furious at being tricked, he demands to be reduced to the rank of lieutenant. The princess, however, neatly circumvents this and the climax finds him at length capitulating to the charms of the adorable princess.

The picture contains a tuneful score, three numbers of which "Adorable," "My First Love to Last," and "My Hearts Desire," are likely to be the song hits of the year. The supporting cast is headed by Herbert Mundin and C. Aubrey Smith. Wilhelm Dieterle directed.

"The Stick Pin"

The head of a manufacturing company is implored by a married friend to steal some letters which represent the early indiscretions of the girl, the present holder of which is blackmailing her. He complies with the request, but next morning the blackmailer is found murdered, and he fears that a pin he has left behind in the crook's house will cause suspicion to be centred on him. Henry Kendall, Betty Astell, Francis Sullivan and Lawrence Anderson head the cast. Leslie Hiscott directed.

Wednesday

Accidents Wanted (*M-G-M*)

Prince Edward. **3 p.m.**

Claimed to be one of the fastest moving stories in which he has yet appeared, this new Lee Tracy picture deals with a type of shady lawyer who gets rich by faking up accidents and claiming huge damages for his clients.

A big transport corporation give Madge Evans, a girl detective, the job of exposing the accidents racket. She gets sufficient evidence to convict Tracy, but refuses to go into the witness box because she finds herself in love with him. As a result of her refusing to testify against Tracy she is sent to prison, but Tracy proves much too smart for the authorities, and secures her release by an ingenious and highly amusing method. In addition to the players mentioned above the cast also includes Charles Butterworth, John Miljan and Frank Morgan.

Pilgrimage; Great Stuff (*Fox*)

Cambridge Theatre. **8.30 p.m.**

"Pilgrimage" is claimed to be one of the finest dramatic sensations that the screen has ever known, with Henrietta Crosman scoring a tremendous personal triumph. It tells the story of a mother who is jealous of the girl who loves her son. Rather than lose him she enrols him as a volunteer for the Great War.

The boy is killed in action, and then the mother learns that his girl lover is to become a mother. She will not acknowledge either the girl or her grandson. With great reluctance, she is eventually persuaded to go to Europe on a pilgrimage to see her son's grave.

How a boy, contemplating suicide, changes her whole viewpoint furnishes the poignant climax which culminates in her lending her loyal assistance to the boy in his troubles and pleading for forgiveness for her own injustice. John Ford, the gold medal director of "Four Sons," and other notable pictures, directed.

"Great Stuff"

This amusing comedy concerns the efforts of a *nouveau riche* to frighten away the young man who wants to marry his daughter. He fakes a story that he is living in comfort on the proceeds of his burglarious activities. The young man, on agreeing to join his prospective father-in-law in his nefarious adventures, is told that he may take on the next job.

The complications that ensue, culminating in the young man turning the tables on his "employer," provide riotous fun.

Leslie Hiscott directed, and the cast is headed by Henry Kendall, Betty Astell, Alfred Wellesley and Barbara Gott.

Marion Davies in PEG O' MY HEART (M-G-M)

THE "FIGHTING PRESIDENT" IN ENGLAND

Universal's Timely Film for Friday Show

THE timeliest film release in the British Isles during the next few weeks is Universal's "The Fighting President," which arrived in London on Saturday. This film throws the limelight on President Franklyn D. Roosevelt and Ramsay Macdonald, two of the most discussed figures of the hour.

The picture will be released very quickly, in view of the tremendous publicity given to the World Economic Conference, which commenced on Monday in London.

"The picture has been brilliantly conceived," declares S. F. Ditcham, showing the human side of these two outstanding figures of State, as well as their activities as leading men of their nations. Roosevelt's career is traced from the early days, before he had visions of the White House, up to this year, when he took such bold steps as to declare a national bank holiday to meet the financial crisis, his repeal of the 18th Amendment, which prohibited liquor, and his meeting with Mr. Ramsay MacDonald in Washington.

"Mr. MacDonald's rise from a lowly beginning in Lossiemouth is traced to his recent important visits to the Continent and to Mr. Roosevelt in the States, accompanied by his inseparable daughter, Ishbel."

"The Fighting President" will be Trade shown on Friday afternoon at the Phœnix Theatre.

"KING'S ENGLISH" FOR EXHIBITORS' QUOTA

Two highly interesting short subjects distributed by Pathé, "King's English" and "The Changing Year" (both British Instructional films), have now been listed by the Board of Trade as available for exhibitors' quota.

"King's English," which was directed by Mary Field, aims at demonstrating in highly amusing fashion the various dialectical aspects of our language.

"The Changing Year," on the other hand, brings delightfully to the eye the majestic march of the seasons.

Mary Field's work, quite apart from its artistry and beautiful photography, will be found to have a romantic interest also. These are two subjects which may be regarded as typical of what can be done with thoughtful, intelligent and imaginative handling. Their inclusion in the exhibitors' quota is an official tribute to their excellence.

The Pavilion Cinema, Eastbourne, has been renamed the "Winter Garden" Cinema.

Cicely Courtneidge and Jack Hulbert in FALLING FOR YOU (W. & F.)

TWO SUNDAY OPENING QUERIES

FOR PORTSMOUTH EXHIBITORS

Employees and their Organisations

PORTSMOUTH members of the C.E.A. have not yet entirely finished with the matter of Sunday opening. Their Sunday licences came into force this month, but one or two matters connected with the campaign remained to be cleared up at the monthly meeting of the branch, which was held on June 7, the Chairman (Coun. F. J. SPICKERNELL) presiding.

Reference was made at the outset to the death of William Stephenson, the chairman of the Manchester branch, and past-president of the C.E.A. On the motion of Capt. E. A. BARRY, seconded by VERNON E. BAKER, the secretary (A. Daniels) was asked to send a letter of sympathy to Manchester, and the members also stood in silence to the memory of deceased.

New Representatives

An application for membership from the Portsmouth Hippodrome, which has adopted kine.-variety, was approved, and the chairman welcomed Claude Marner, the manager, remarking that he had been associated with variety entertainment in the town for many years, and they hoped his wide experience would be very useful to the branch.

It was also reported that A. S. Moss had been nominated by A.B.C. as the member for the Commodore, in the place of Ralph Bromhead, and that the Regent Circuit, Ltd., had applied for membership in respect of the Gaiety, Southsea.

Grading

The observations of the branch were asked for by the GENERAL SECRETARY on a letter from Mrs. Boultwood, of the Scala, Southsea, who asked that the hall should be regraded from "B" to "C."

The SECRETARY stated that the grading was not a matter for the branch, but was based on the money-holding capacity of the hall. Several "B" halls, he pointed out, had recently been raised to the "A" grade.

In consideration of local circumstances, the branch decided to recommend that the Scala should be placed in "C" grade for a year.

The Projectionists

A letter was received from D. W. Taylor, secretary of the Southampton Court of the Guild of Projectionists and Technicians, stating that it was the desire of the Guild to form a branch at Portsmouth to meet the requirements of Portsmouth projectionists and technicians who were already old members and of men who were eager to join their ranks, provided they could have their own local Court for lectures and demonstrations, and for the purpose of holding instructional and educational classes under the Guild's educational scheme.

"Before forming this branch," the writer added, "I would like to clear up any doubts which may exist in the minds of any of your members as to the real purpose of the Guild, as I understand the word 'union' has been mentioned by some of your members who object to their employees coming into the Guild. I am, therefore, enclosing our Memorandum and Articles of Association and other reports, from which you will see that not only far from being a union, the Articles of Association forbid it ever becoming one or ever becoming affiliated to any such body."

The letter concluded by expressing the hope that the matter would be placed before the branch meeting, "and let us have your whole-hearted co-operation in the future, which, as has been recognised by your headquarters, is absolutely necessary between all branches of the kinema Trade."

The CHAIRMAN said he did not think the members had any objection to any of their employees joining the Guild if they wished to, and the Secretary was instructed to reply accordingly.

No Conciliation Board

At the previous meeting the branch received a deputation from the Trades Council and the N.A.T.E., who asked the members to set up a Conciliation Board or a Joint sub-committee to deal with matters affecting wages and conditions in the Industry.

The CHAIRMAN said they would remember that they promised to give the suggestion their consideration, and he invited the views of the members.

One of the points that arose in the discussion, however, was as to the powers vested in the branch, and attention was drawn to the fact that under its constitution the branch was precluded from interfering in any matter that concerned the internal management of any hall.

In the circumstances, it was felt that the branch could not act in the matter, and that it must be left to each hall to deal with any question concerning its own employees.

The SECRETARY was instructed to communicate this position to the N.A.T.E.

Sunday Opening Settlement

Arising out of a report regarding Sunday opening, F. B. B. BLAKE raised the question of incidental music prior to opening the Sunday performance, stating that he understood this was barred. He wanted to know whether that also applied to organ recitals.

CLAUDE MARNER said the position was that they could only play the music of their films, but they could apply to the magistrates if they liked for a seven days' music licence.

A statement of accounts in connection with the Sunday opening campaign was presented by the SECRETARY, who reported that two halls had not met their full quota towards the cost. There was still a film bill to meet for £43 5s. 1d., and the sum of £110 had been already advanced from branch funds.

It was emphasised that it was a matter of honour that every hall which secured the benefit of Sunday opening should meet its obligations, and it was mentioned that the Hippodrome would probably be opening on Sundays during August, and that an additional contribution might be received from that source. It was therefore agreed that further consideration of the matters outstanding should be deferred for a month.

In regard to the Sunday licences, the SECRETARY stated that he had had to forward the full amount of the charity quota to the Town Clerk before the licences were issued. The proportion to be paid by each hall had been based upon its money-holding capacity, and that figure had been endorsed upon the licence. Any adjustments which might become necessary later by the opening of new halls would be made upon the renewal of the licences at the end of the year.

To Limit Advertisements

Coun. W. E. C. SPERRING suggested that the members might consider whether it was possible to arrive at some agreement to cut down their advertising costs. It seemed to him, he said, that they were all throwing away a lot of money in advertising films, and if they could combine to cut down their advertising they might save pounds and pounds.

The CHAIRMAN stated that this matter had been considered by the Southampton exhibitors, and they had agreed to try it for so many months, each member entering into a bond.

The SECRETARY stated that the matter was thrashed out in their own branch a few years ago, but they could not arrive at any agreement.

VICTOR PANNELL remarked that he put up a proposition that they should each confine themselves to a 2-in. single-column advertisement, but nobody would support it.

Capt. E. A. BARRY said that at Bristol the exhibitors had agreed to reduce their advertisements to 1-in. single column, and he could assure them they were certainly not losing any money by it.

The CHAIRMAN suggested that the matter should be put on the agenda for discussion at the next meeting, so that every member should have notice of it, and this was agreed to.

Joining with Sussex

The SECRETARY reported as to the arrangements made for the joint annual outing of the Portsmouth and Sussex branches at Hayward's Heath on Tuesday, July 11. Sussex have the matter in hand this year, and Mr. DANIELS mentioned that the annual cricket match is to take place in the afternoon on the Hayward's Heath ground. The price of the outing tickets is 12s. 6d.

Reference was also made to the proposed joint meeting of the two branches to be held at Brighton to discuss film rentals and a sliding scale, but it was stated that the date for this had not yet been fixed.

The Hampshire and Isle of Wight branch wrote, calling attention to the hospital carnival week at Southampton from June 18 to 25, during which it is hoped to raise £10,000, and the Portsmouth exhibitors were invited to help by showing slides calling attention to various events. These were passed round for the use of the members.

Attention was drawn to the annual conference of the C.E.A. at Glasgow from June 19 to 23, and it was mentioned that the CHAIRMAN would be representing the branch.

BRISTOL'S NEXT MEETING

Owing to the Summer Conference of the C.E.A. being held next week, the usual monthly meeting of the Bristol branch, which is due to be held on Tuesday, June 20, has been postponed until the following week, when it will take place on June 27.

All aboard for Hollywood! Douglas Wakefield and Billy Nelson are due to start for California at the end of the month. They are to be starred in Hal Roach comedies

Real Co-partnership

THE SOLUTION TO HIGH RENTALS

Sussex Demands New System

THE desperate plight of the small independent exhibitor through the high percentages insisted upon by the renters led to some plain speaking at the Sussex C.E.A. branch meeting, held at the Regent, Brighton, on June 6. As briefly recorded in the *Kine.* last week, the meeting gave unanimous support to the principle of the Birmingham branch resolution not to pay more than 40 per cent., and decided to call at the earliest opportunity a joint meeting of the proprietors and booking managers of the Sussex and Portsmouth areas to go fully into the whole booking question. This meeting will be held quite apart from the general C.E.A. branch activities, for the members concerned are facing squarely the fact that the renters have so consistently refused to deal with the C.E.A. as a body, on the subject of film rentals.

It is hoped to approach the renters as "partners" in the exhibitors' business, and to arrive at some arrangement that will save the small halls from the imminent danger of having to close down.

Renter-Exhibitors

HERBERT SHANLY (branch delegate) said that at the same time the General Council supported the Birmingham branch resolution they also gave consideration to the Sussex protest against executives of the film renting companies holding financial interest in kinemas, and thereby depriving their former customers of their best films. After discussion, the matter was referred to head office to be taken up with the particular renting house concerned.

A. DEARDEN: I notice that Birmingham is taking it up.

A New Booking System?

Reverting to the immediate question of film rentals, J. VAN KOERT said that the matter had become much more than merely a discussion as to whether 50 per cent. for certain films was excessive.

"We all know it is," he said. "I think to-day, with the depression and the bad business and an ever-increasing competition, that a new system of booking should be devised altogether. It should be done to save both renters and exhibitors. The renters for several years now have done their best to bleed the exhibitors, and they have killed the goose that laid the golden egg."

Mr. VAN KOERT pleaded that the fairest way of booking on sharing terms was to fix an average on takings for the previous year and then, with a programme at 33⅓ per cent., have a rising scale if the exhibitor took over that amount, and a sliding scale if he took less. "If the renters have any confidence in their pictures, they will agree to that," he added significantly.

Under this method exhibitors and renters took a "sporting chance" as to whether a film booked at 25 per cent. ran out at 50 per cent., or *vice-versa*.

A. DEARDEN suggested that exhibitors might draw up a schedule of expenses less films, and that this amount might be allowed by the renters before booking a film at, say, 33 or 40 per cent.

He admitted that the renters already knew practically everything concerning the exhibitors' business, and they probably thought the expenses much less than they really are!

J. VAN KOERT pointed out that the situation of kinemas varied so much that it would be impossible to find a reasonable basis on which to work out expenses.

RANDOLPH E. RICHARDS (past-president of the C.E.A.) agreed, adding "If this hot weather lasts a few more months it will do as much as anything to bring it about, because people are never more loyal than in the face of adversity."

There were rueful smiles when one member remarked that the Whitsun heat-wave had caused "record business"—but he did not say in which direction the record had been achieved!

Keep the Customers Afloat

J. VAN KOERT then made the plea (reported last week) for a businesslike consideration on the part of the renters of the difficulties of the small man with a view to keeping him in business, and at the same time maintaining to the renters a not unuseful revenue from films that otherwise would be "on the shelf."

"It seems to me," said Mr. Van Koert, "a rather difficult thing for the Trade as a whole to grasp the straits of the small exhibitors: the business has grown to such an extent that the small man is practically forgotten. There is no possibility of his building up a revenue for contingencies such as the replacement of seats; it is simply a matter of scrambling for existence—and the renters still keep on trying to squeeze all the time."

The speaker pointed out that last year over 400 kinemas closed, which meant a loss of at least £600 or £700 a week in rentals. The renters were losing that amount, and they would lose still more if they continued to crush the small man.

HERBERT SHANLY supported the principle of the sliding scale, and said that independent exhibitors had, in effect, to ask the renters: "Do you want £5 a week or do you not?"

The CHAIRMAN said the greatest problem was where, owing entirely to the question of competition, an exhibitor found himself forced to pay 40 per cent.

Mr. SHANLY said another difficulty was the case of the man who was not a member of the association. "We ought to have some sanctions against him," he said. "We cannot be sentimental and support each other when we have an exhibitor opposite who doesn't care what he pays, and so gets all the people in while we get nobody."

HARRY BOLTON: All the discussion won't alter the fact that you will still have the opposition fighting to get the films—and members of the C.E.A. at that!

Mr. VAN KOERT: There is only one possible thing to bring it home to the renters that they are charging uneconomic prices, and if they don't soon stop it they will lose the opportunity of doing business as partners with us. There is only one thing, to prove to the renters that their prices are uneconomic, and that, if they would only make their terms more reasonable, it would benefit them as well as us.

OUR USHERETTE

By J. P. DAVIS

"WONDERFUL DAY, SIR! OFFICE SAYS THERE'S £1-18-6 BOX-OFFICE IN THE HOUSE!"
"GREAT DAY, SIR!"
"YEAH?— TELL THE CHIEF I WANT HIM WHEN HE COMES IN— HE MIGHT HAVE SOME SENSE!"
"WANT ME, GUV,NOR?— ISN'T IT A GLORIOUS DAY?"
"NO!"

J. R. DOVENER

NORTH WESTERN BRANCH TO RUN CARNIVAL

Discussion on the Wallasey S.O. Defeat

APPROVAL of a plan to hold a public carnival ball under the auspices of the branch, in October, was given at the meeting of members of the North-Western branch of the C.E.A., held at Liverpool on Friday. Coun. R. HAMILTON GODFREY presided.

P. N. HANMER (vice-chairman) gave a report on the carnival held at New Brighton Tower on March 31, and said that although there was a loss on the function of £50, this item had been underwritten by several members of the committee, so that no loss would fall on the branch.

"Members of this branch should do their utmost at all times to keep the kinema Industry in the public eye." They had been successful in this instance with regard to Press write-ups and photographs resulting from the assembly of large crowds of people at Lime Street Station to see the film stars, the attendance at the carnival itself, and the talk resulting therefrom: the committee felt they had done a good work.

"Possibly the greatest advantage which has been gained through the running of this carnival was the restoring of a certain amount of public confidence in the Trade. The committee found, when trying to dispose of tickets to the public, that a great number of people were so used to the old-fashioned kinema advertising, that they would not believe that the stars who were advertised to attend would be present. They expected announcements to be made, apologising for the stars' absence, and we also found there were a great number of people who thought that as it was a kinema affair, it would be a poor class and rowdy affair, and one to which decent people would not go. This feeling has now undoubtedly been dispelled.

"The tax campaign and this carnival have been of immense value, as they both have proved the fallacy of the statement so often heard here, that we could not, and never would, get all the branch working together for the common good."

As regards the financial result, there were sold tickets as follow: 648 at 5s., 531 at 2s. 6d., and 223 at 1s. 6d., which, with donations, brought in a total revenue of £261 2s. 6d.

Expenses, including £90 for prizes, totalled £311 9s. 6d.

"The committee are emphatically confident of the success of another carnival," said Mr. HANMER, "and suggest it should be held in the month of October. They recommend this meeting to approve of that suggestion."

W. C. SCOTT: Does the holding of this public event exclude the possibility of reviving the annual dinner and ball?

P. HANMER: No. The carnival ball is intended for the benefit of the public and our staffs and for the Trade generally.

On it being understood that the carnival ball was not in substitution of the annual dinner or luncheon, the meeting approved of the recommendation to hold a carnival ball in October.

Afterthoughts on Wallasey

C. ADAMS reported that a result that revealed only 5,000 votes for Sunday opening and 13,000 against, looked like a disastrous defeat. There was no apathy on the part of the opponents to Sunday opening. The exhibitors had over 100 cars, the really unfortunate thing being that not enough people rode in them.

Bearing in mind that there were 47,000 electors in the borough and 18,000 cast their votes, it could not be said that the proportion was small, though it was his opinion that amongst the large number of people who did not vote there were the people on whom exhibitors had depended.

C. ADAMS pointed out that this was the first fight on Merseyside, and whatever the result, they felt it would have an intimate bearing on the position in each of the other Merseyside towns. The Wallasey decision—even if it had been the other way—had saved money to all the other Merseyside boroughs.

Censor's Certificates

At a recent meeting of the branch a resolution was adopted, suggesting that spare copies of the Censor's certificate should be sent out with films, or other arrangements made so that every exhibitor could be certain of being able to exhibit the certificate. The SECRETARY reported that the matter had been taken up with the General Secretary, who had been asked to put it before the Joint Standing Committee of the C.E.A. and K.R.S.

Tax Campaign

Referring to the entertainment tax revision campaign, the CHAIRMAN said when one was asked quickly what did the Entertainment Tax bring in there was a tendency to forget that many interests contributed—sports and pastimes, theatres, music-halls, etc., as well as kinemas. The tax last year brought in roughly nine million pounds, but he thought it would be a fairly safe assumption to say that about four million pounds came from picture theatre.

W. C. SCOTT: This Industry provides seven million pounds.

The CHAIRMAN drew attention to the fact that a considerable number of Conservative Members of Parliament did not vote, despite the fact that 400 members had promised to vote for the Trade.

"Our propaganda and campaign were well worth all the money spent and time and energy put forward. I believe we shall ultimately reap the benefit."

Scots Hospitality

Urging as many members as possible to attend the Summer Conference, to be held in Glasgow from June 19, the CHAIRMAN, who himself hails from across the border, said:

"I think you will be agreeably surprised if you do attend. I am certain the Glasgow gentlemen will treat you hospitably. They are proud to be more hospitable than any other race on God's earth."

Price of Carbons

A report was given on the action taken by the branch against the increase in the price of carbons since the imposition of tariffs.

"I think the North-Western branch was the first to draw the attention of the General Council to this matter, and I hope our action will produce some useful result," said the CHAIRMAN. A ring had been formed which excluded any possibility of doing business on the terms that ruled up to recently. Since the publication in the Trade Press of the branch resolution, other parts of the country had become concerned. Correspondence had passed with the General Secretary, who intimated that he was endeavouring to get better terms for members.

Walter Huston in GABRIEL OVER THE WHITE HOUSE (M-G-M)

NO COMPETITIONS ALLOWED

WARNING BY LIVERPOOL JUSTICES

"I AM desired by the Theatres and Public Entertainments Committee of the Justices to remind you that no competitions of any kind, or any announcements with regard thereto, must be permitted in places of public entertainment. This arrangement has been in force since 1916, but as attention has not been called to it officially for some time, it may have escaped the notice of licensees who have taken up their appointments recently."

All licensees in Liverpool have received from the magistrates' clerk (C. T. Barton) a letter in the above terms.

When this was mentioned at the meeting of the North-Western branch at Liverpool on Friday, members were curious to know why, in view of this communication, announcements had been made in connection with a beauty competition.

"If that is so," remarked the CHAIRMAN, "it is contrary to the terms of the licence."

Then the question was raised whether permission had been obtained in connection with the competition. No assurance on this point being given, some members thought that it seemed to be out of accord with the spirit of the magistrates' communication. Further inquiries are being made on behalf of the branch.

Trade Show Fears

A plea was made for the restriction of the admission of members of the public to Trade shows. J. R. DOVENER said he understood that when the question was raised some little time ago at headquarters, it was stated this matter was in the hands of renters' branch managers. If that was so, then action should be taken with a view to getting the position cleared up.

They had already communicated with the renters and had received replies in reference to the late commencement of Trade shows. Having been fairly successful in regard to their representations, the branch might now tackle the equally important side of excluding deadheads.

J. R. DOVENER alluded to the broadcast manner in which invitations to Trade shows were distributed. He had taken this matter up with one or two renters who had told him that when other firms desisted, they would.

P. HANMER said that the average attendance of exhibitors at Trade shows was about twenty.

"Would renters go to the expense of hiring a theatre for only twenty exhibitors?" asked P. BRIMELOW. He was confident they would not. The reason why they selected theatres was because they could invite the public, and help to create an atmosphere which enabled the film to be put over better. He had been attending Trade shows for over twenty years, and did not hesitate to say that one could not see a film under the best conditions in a cold house with only a handful of people present.

W. C. SCOTT remarked that in his personal opinion, the Trade show was primarily for the good film; admitting the public was certainly disadvantageous if the film was a poor one.

"See it in cold blood," interpolated a member at the back of the room. "To see a film detached from its audience is the only way you can get at its true worth."

P. BRIMELOW: Is it likely the renters will run Trade shows for only about twenty people? I think not. The result might be the cutting out of Trade shows in some towns where the attendances are not good. If the renters cut out some of the Liverpool Trade shows we might have to go to Manchester to see films.

It was agreed that a letter be sent to the General Secretary on the question of restricting the admission of members of the public to Trade shows.

Condolence

Sympathetic reference was made by the CHAIRMAN to the death of W. H. Stephenson, chairman of the Manchester branch, who, he said, had put in a great deal of good work.

"I do not suppose that he aspired to be a Demosthenes, but he had a great deal of Lancashire common-sense, and was a man of deep and sincere views and who did much useful work as a member of the General Council."

The Chairman also alluded to the death of W. Walker, of Birkdale, whose passing they all deplored.

Letters of condolence having been sent to the bereaved relatives, members stood in their places for a few seconds as a mark of respect.

High Rentals Resolution

AT LIVERPOOL EXHIBITORS' MEETING

That we, the members of the North-Western Branch of the C.E.A., are of the opinion that immediate action is necessary to oppose what we consider the increasing and exorbitant rentals demanded by film renters, and provided there is unanimous support by the exhibitors in the areas defined, we, the undersigned, agree that we will not book for a greater percentage than 40 per cent., or at a flat rental greater than this figure.

This resolution, intended to be the rallying point of members of the North Western branch of the C.E.A. against the present high film rentals, again came before members at the meeting held at Liverpool on Friday. If all exhibitors append their signatures to this resolution it becomes effective and binding.

The discussion at the branch meeting was in private, but resulted in a useful number of additional signatures being secured.

All the familiar arguments were used against high percentages which, it was stated, were becoming ruinous or suicidal for the exhibitors concerned. Those who attend the meetings are quite in sympathy with the proposal to pledge themselves not to pay more than 40 per cent., but they fear that those who do not attend may be the potential source of weakness.

Reference was made to the sliding-scale proposal by W. C. SCOTT at the previous meeting providing for the payments to renters being based on the money taken by the films shown.

"If renters are so confident of the drawing power of their product there is no need for them to insist upon 50 per cent., for they can then safely offer their features on a sliding scale and benefit in relation to takings." It proved the renters' insincerity when, having made big claims for a film, they would not submit them to the test.

A Special Meeting

A long discussion culminated in a resolution being adopted in favour of a meeting of booking managers, to discuss the general question of exorbitant film charges. It is proposed to send a letter to directors of halls asking them to be represented at the meeting and to give their nominees powers to act.

The most satisfactory feature of the meeting was the number of signatures to the resolution fixing the maximum percentages at 40 per cent.

Mr. GRIMSHAW complimented J. R. Dovener on the work that he had done in trying to mobilise exhibitors' opinion against exorbitant film rentals. He deserved to be supported. It was the least the branch could do to express to him its thanks.

"Thanks are unnecessary," replied J. R. DOVENER. "I am used to fighting up-hill battles, and in this connection have in mind the difficulties we encountered with our kinema index, which now appears regularly in a Liverpool newspaper. It is now an assured success, but we had hard work with it at the outset."

Leslie Howard and Valerie Taylor in BERKELEY SQUARE, the Fox super, which is due to arrive shortly

BIRMINGHAM'S BIG GOLFING TOURNAMENT

Cup and Prize Winners

Seventy-two players, including a dozen ladies, took part in the Birmingham and Midland Kinema Trade Golf Tournament, which was played at Halesowen on June 11.

Three cups and a number of special prizes were competed for, and the event was well organised, thanks to the efforts of Bernard Cresswell (chairman), W. L. Grice (hon. secretary), and other members of the committee.

A. E. Icke, who was, until recently, manager of Langley P.H., played steady golf to win the senior cup, with a score of 87—18—69. S. Hall, of Evesham, was the runner-up with a card of 80—8—72.

In the junior division the cup winner was A. W. Smith, manager of the Grove Kinema, Birmingham. Playing from a handicap of 20, he went round in 89, and thus had a net score of 69, the same as the winner of the first division.

Milton Jones, of P.D.C. (101—22—79) and J. M. Yardley, of Darlaston (103—24—79) tied for the position of runner-up in the second division. They played three extra holes, and Mr. Yardley secured the prize.

Miss E. Morris (96—28—68) won the ladies' cup, the runner-up being Mrs. J. M. Yardley (106—36—70). B. Bray (handicap 5) won the prize for the best gross score (82), S. Hall, who had returned 80, being ineligible, as he had taken the senior division runner-up prize. J. Rumbold, of Knowle, won the prize for the best net score (91—18—73). S. C. Codogan took the award for the best return by an exhibitor (96—18—78), and Milton Jones, of P.D.C., was the winner of the prize for the best score by a renter (101—22—79).

Other awards were as follows:—Hidden hole prizes, V. I. Olliver and Mrs. Silvester; mystery nine-hole prizes, J. Bruce and Mrs. Pattinson; highest gross score, C. Kettle (150).

Bernard Cresswell distributed the trophies and other prizes, and thanked the committee of the Halesowen club for permitting the tournament to be played on their course.

SOUTHPORT ADVERTISING

Southport Watch Committee is to notify proprietors of places of amusement that it cannot permit advertising boards to be placed in front of the building line.

WARNER BROS FIRST NATIONAL PRODUCTIONS L

presents

HIGH FINANCE

A drama of a man overwhelmed by his own success

with

GIBB MAC LAUGHLIN

Directed by George King

PROVINCIAL TRADE SHOWS

LIVERPOOL -	Friday, June 23rd -	The Forum -	10.45
CARDIFF - -	Wednesday, June 28th	The Queen's -	11.0
BIRMINGHAM -	Wednesday, June 28th	The Scala -	10.30
NEWCASTLE -	Friday, June 30th -	Stoll's - -	10.30
MANCHESTER -	Tuesday, July 4th -	Deansgate - -	10.45
GLASGOW -	Thursday, July 6th -	Playhouse - -	11.0
SHEFFIELD -	Thursday, July 6th -	Union St. - -	10.45
LEEDS - -	Friday, July 7th -	Rialto - -	11.0

"SAFE BOOKING FOR THE MASSES"

The Cinema.

DISTRIBUTED BY FIRST NATIONAL FILM DISTRIBUTORS L

MADE AT TEDDINGTON STUDIOS

...will set the ... with Melod...

EUROPEAN
PREMIER PRESENTATION

at the
ANNUAL O.E.A. CONFERENCE
PLAYHOUSE, GLASGOW
WEDNESDAY
JUNE 21st
at Midnight

LONDON TRADE SHOW

TUESDAY, JUNE 27,
at 8.45 p.m.
PRINCE EDWARD THEATRE
A FIRST NATIONAL AND VITAPHONE PICTURE

Vitaphone is the registered Trade Mark of the Vitaphone Corporation, designating its products.

"Laugh-laden, heart-tingling...glamorous
...Moves with a speedy zip..
"Motion Picture Herald

Class entertainment from opening to closing . . . A sock finish that will send them out yelling."
—VARIETY BULLETIN

First National Pictures

COMEDY! M...

orld Rocking and Mirth

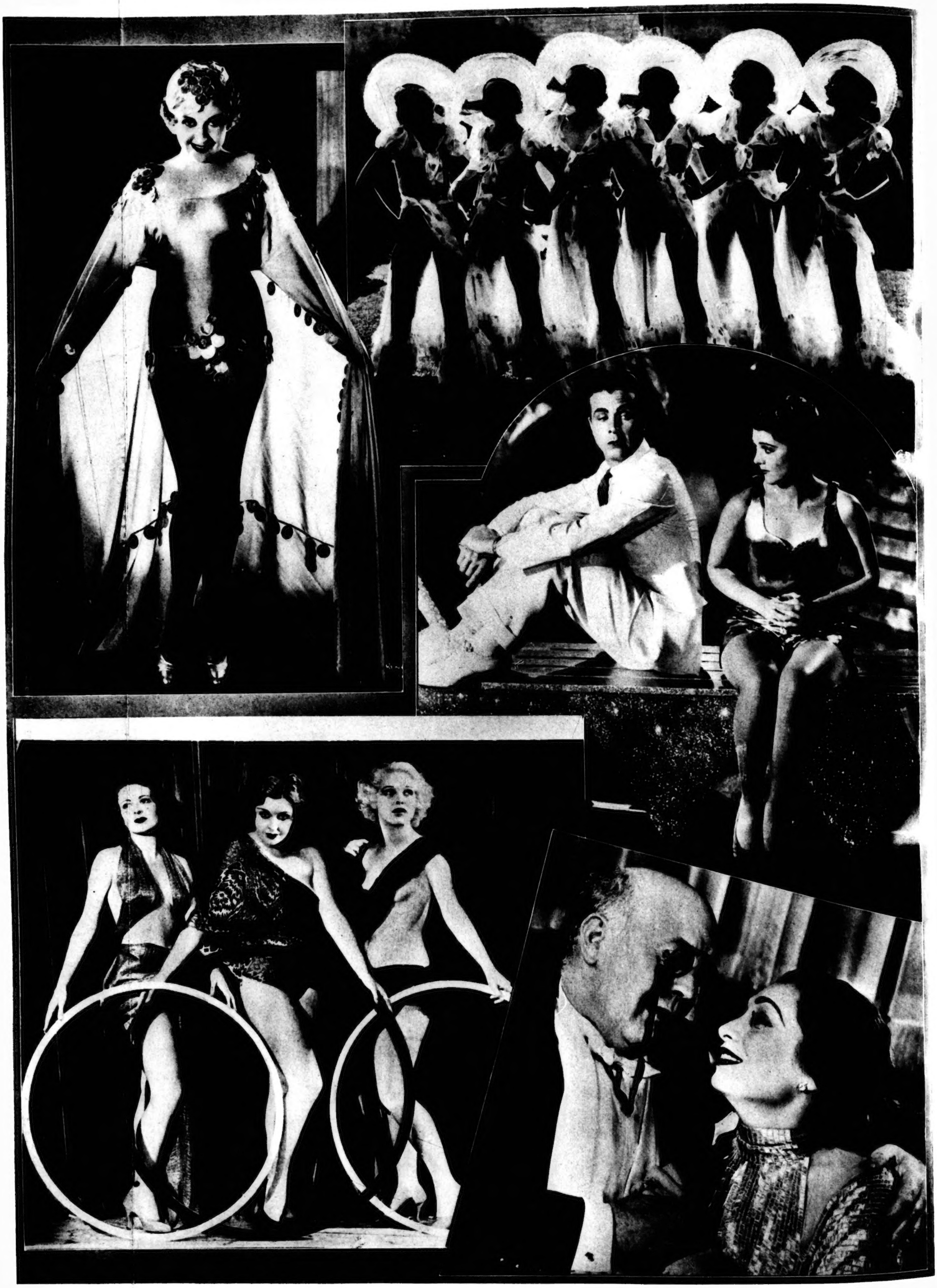
"Looks like a return to old times at the till . . . Earmarked with money from every and all angles . . . If we've overlooked anything else, put it down as an oversight. That's in too."—
Motion Picture Daily

"Here is a money picture..Make no doubt about that..Has everything and should mop up everywhere."
New York Film Daily

1933

IC! SPECTACLE!

"MEDLEY OF MIRTH AND MELODY"



GOLD DIGGERS OF 1933

First National's all Music, all Comedy, all Girl Show which will have its European premiere at the C.E.A. Conference at Glasgow and be Trade Shown in London on Tuesday, June 27th, at The Prince Edward Theatre at 8.45 p.m.

Sally Blane in MAYFAIR GIRL, which is being produced by Irving Asher at the Teddington Studios for Warner

EXETER'S NEWS THEATRE

First in West Country

CHURCHES SUPPORT

THE inauguration of the news policy at the Lounge, Exeter, promises to be a great success. On Saturday, in conjunction with the reopening, the management has invited 40 children of the Dr. Barnardo's Home, Exeter, to see the opening performance. As this charity is one in which the Mayoress is greatly interested, it is hoped her attendance also will grace the opening.

For the first time in the city the management has received the good wishes of religious bodies of every denomination, and permission to exhibit bills has been given by the Exeter Y.M.C.A. Committee.

During the initial week, "The Voice of the Vatican" film, in which His Holiness, the Pope, speaks, is included in the programme, and an announcement has been made in many Roman Catholic pulpits suggesting the picture be seen. The local R.C. clergy anticipated that a minimum of 60 per cent. of their local congregation will positively attend during the week.

In order to encourage the study of the weekly programme sheet by the public, each sheet has been numbered and free seats will be given to those having programs numbered as displayed each day at the theatre.

PRINCE'S FILM

WELSH GUARDS BAND TO PLAY AT CHARITY SHOW

The band of H.M. Welsh Guards will appear at the New Victoria on Thursday, June 22, during the charity performance in aid of the League of Mercy of the Gaumont-British film, "The Prince of Wales."

The item in which the band will take part will be a spectacular presentation of Cicely Courtneidge in "Soldiers of the King." The cabaret will also include Lady Plunket and partner in a dance; Wilson, Keppel and Betty; Nina McKinney; Buddy Bradley's Rhythm Girls (by permission of C. B. Cochran); and Roy Fox's Band.

"The Prince of Wales" is a complete record to date of His Royal Highness's career, including his many travels abroad, and its preparation from many thousands of feet has been carried out with the advice and assistance of the Prince, who has made numerous visits to the Shepherd's Bush Studios for this purpose.

FILM STAR BRIDE

KATHLEEN V. SPRING WEDS

Kathleen Vera Spring, who, as Mavis Clare, starred in the silent version of Thomas Hardy's "The Mayor of Casterbridge," and also in "Two Little Wooden Shoes," and "Rogues of the Turf," was married on Wednesday last at Birkdale to John Taylor Watts. The bride, who received many telegrams of congratulation on her marriage from famous film and stage stars with whom she has worked, is the daughter of Frank E. Spring, who also has Trade connections. Mr. Spring has been connected with the film Industry for 25 years, and has kinema interests in many parts of Lancashire. He has participated in the production of many British films.

Amongst those from whom good wishes were received were Sir Harry Preston, of Brighton; Lilian Braithwaite; Bobby Andrews; Ellis Jeffreys; Fred Groves; Frank Ditcham; Arthur Dent; staffs of the Empire, Wigan; Empire, St. Annes; Palladium and Prince's, Blakeley, Manchester.

A.B.F.D. IN BIRMINGHAM

Associated British Film Distributors' Midlands Branch is now in full operation at 65, New Street, Birmingham. George Snazelle, A.B.F.D.'s representative in chief in the Midlands, is highly enthusiastic over the reception accorded to his company's initial offerings, "Loyalties" and "Three Men in a Boat," recently Trade shown in Birmingham.

WEEK OF TRADE WEDDINGS

C. Orr's Son Married

A WEDDING of considerable interest to Coventry's entertainment circles took place on Saturday at Stychley Church, Coventry, when Hugh Orr, son of Chas. Orr, managing director of Coventry's big five

H. Orr and his Bride

kinemas, the Regal, Rugby, and the Regal, Nuneaton, was married to L. Bryden.

Following the ceremony a reception was held at the King's Head Hotel, Coventry, at which friends of the family, representatives of the whole of Coventry's entertainment centres, together with the Midland managers of the renting organisations, were present.

Sheffield Director's Daughter Weds

Considerable Trade interest was evinced in the wedding of Joan Walker, youngest daughter of A. R. Walker, managing director of the Palace Picture House, Attercliffe, and Denis Flather, a member of a well-known Sheffield family, which took place at St. John's Church, Sheffield, on Saturday. The Bishop of Sheffield performed the ceremony, which was followed by a largely attended reception. The honeymoon is being spent on the Continent. Among a large number of presents was a handsome electric clock, the gift of the staff of the Palace Theatre.

Publicist's Bride

George Golding, publicity manager of the Alma, Luton, was married on Saturday, June 3, to Miss L. Payne, who is also a member of the Alma staff. On behalf of the staff, Mr. Beaumont presented an eight-day clock, suitably inscribed, and S. C. Dillingham, the proprietor, gave a cut-crystal cruet stand.

Bridlington Ceremony

Percy Whiteley, kinema manager, of Bridlington, was last week married at Bridlington to Annie Green. The bride has for many years been employed in the pay-box of the Oxford Cinema, Barton.

K.R.S. to Join Dundee C.E.A. in "A" and "U" Discussion

Meeting with Police Committee

"TAX FIGHT MUST GO ON"

A DECISION to keep up the fight for entertainments tax remission to the very last was made by the Dundee C.E.A. at their monthly meeting, Victor Hamilton, The Kinnaird, presiding. A brief telegraphic summary of the meeting appeared in last week's *Kine*.

Miss McINTOSH, The Princess (the secretary), reported that the Scottish branch meeting, at Glasgow, had followed the lead of the Dundee section by deciding to support the Birmingham resolution on high film rentals. "The whole of Scotland," she said, "is agreed on that policy, and we shall be able to report that we are holding tight by our decision."

F. CARTER LINAY, Majestic, expressed his pleasure at Dundee having been the first in Scotland to come to the decision. He added that the renters seemed to understand that the days of the 50 per cent. and more rentals were past.

The Tax

CHARLES ALLISON, The Plaza, entertainments tax campaign convener, submitted the letters from Dundee's M.P.s on the entertainments tax question, and also read a letter which Miss Horsburgh, M.P., had received from the Chancellor, in which he explained that the exemption of 2d. seats had been expressly made at the request of travelling showmen and also to meet children's cheap admissions to football matches, etc. He added that the adoption of Miss Horsburgh's proposal would simply mean the substitution of one set of inequalities by another set.

The CHAIRMAN said that while they were disappointed everyone had done his best. He did not think the campaign had done any harm, as it had kept their case before the public.

Miss McINTOSH: We have certainly got the interest and support of the M.P.s for Dundee.

F. CARTER LINAY thought they should carry on. While no final decision had been made, there was no reason why there should be no hope. They should keep pegging away, even to the extent of going to the local M.P.s again. If they sat down under this refusal the Chancellor would say, "That opposition was easily got rid of."

He moved that they convey their sentiments to the two M.P.s, stating that they did not feel that the last thing had been done, and asking the M.P.s to keep pegging away at the matter until the final decision was arrived at.

A. E. BINNALL, Sen., Rialto, Lochee, seconded, and the motion was unanimously adopted.

Children and the "A" Film

The SECRETARY reported that she had attended the last meeting of Dundee Town Council's Police Committee when the kinema licences were renewed for the ensuing six months. At that meeting there was also down for consideration the report on "Cinemas and Youth," prepared by the Dundee Juvenile Organisation Committee.

During the discussion several remarks were made on the question of the attendance of children at "A" and "U" films. The Police Committee adjourned discussion on the report so that they could hear a deputation from the Dundee J.O.C. and also from the Dundee C.E.A.

Miss McINTOSH added that she had communicated this fact to Mr. Houston, Glasgow, and it had been arranged that the C.E.A. case be presented to the Police Committee by G. Salmond, Edinburgh, the hon. solicitor of the Scottish branch.

As a purely voluntary act, the Dundee committee has recommended exhibitors to display at the entrances of their kinemas a notice stating whether the films to be shown are of "A" or "U" category, and the times at which they will be exhibited. This request is being observed by Dundee exhibitors.

A letter from the Town Clerk of Dundee was also submitted, stating that as the Police Convener would be on holiday in June, and as there were no Corporation Committee meetings in July, the Police Committee would probably meet the C.E.A. deputation on August 14. The Town Clerk also enclosed six copies of the J.O.C. report.

Miss McINTOSH also stated that she had received a letter from Mr. Levy, Glasgow K.R.S., referring to the statements made at the Police Committee meeting, and asking to be kept informed of any developments in the position. Mr. Levy added that he would be glad to support the C.E.A. deputation.

F. CARTER LINAY said they must be prepared to meet whatever questions that might be put forward. He pointed out that, according to their Standing Orders, the Police Committee could only hear two speakers from a deputation. That being the case, he suggested that Mr. Levy should be advised to ask the Police Committee to meet a deputation from the K.R.S. In this way they might be able to get two speakers each.

This suggestion by Mr. Linay was adopted, as also was a proposal that the secretary should call a special meeting of Dundee members as soon as she received notice of the actual date of the meeting with the Police Committee.

Cheaper Current Wanted

The meeting decided to invite C. Hartley Davies, technical adviser to the C.E.A., to accompany a deputation from the section to the Dundee Corporation Electricity Department, in support of a request for a reduction in electricity charges.

This decision was reached after hearing from the SECRETARY a letter she had received from Mr. Davies, in reply to one which she had sent him enclosing information as to electricity charges in Dundee and other Scottish centres.

Mr. Davies wrote:—

"I note that the charge to the kinemas by the Dundee Corporation Electricity Supply is stated by you to be 4½d. for lighting and 2d. for power, without concessions for outside signs and illumination. There is also, I notice, a scale for works and workshops, that in my opinion should be applicable to the kinemas, which is based on the maximum demand calculation. This in the case of the higher kw. demands would be found to work out rather cheaper than the rates you quote, *but even so, the charges are crushingly heavy in the light of competitive possibilities*, with which I will deal at a later stage.

"I note that in other Scottish centres more advantageous terms are in force, but none of them give to the kinemas the advantage they are, in my opinion, entitled to as bulk users of electricity. . . ."

After stating in detail his methods of approaching electricity authorities in England, also with success, Mr. Davies proceeds to discuss what he means by "competitive possibilities."

Independent Plant

"The exhibitor of to-day," he writes, "using, as he must do, ever-increasing quantities of electrical energy, must perforce look for his supplies, as he does for supplies of all other commodities, in the best competitive market.

"We know to-day we can get an oil engine installation to provide us with all the current we require, and more, at something less than a halfpenny per unit.

"We know definitely, and without question, that we can so arrange that installation as to provide ourselves with a greater factor of safety against breakdown than any public supply authority. And we know, finally, that we can so purchase such an installation that we pay the whole of its capital cost out of the savings of the first 30 months of its installation.

"I am at the moment arranging such an installation for a member, where the 64 kw. load of current that has cost the theatre hitherto £1,060 a year will in future be supplied in full for £300 a year, and that with a practically positive factor of safeguard against failure of supply."

Mr. Davies added that he would be able to meet the Dundee deputation either during the C.E.A. conference at Glasgow or could visit Dundee after the conference.

F. CARTER LINAY pointed out that it would be advisable to get Mr. Davies to visit Dundee before the conference, if that were possible, as Monday, June 19, was the last meeting of the Dundee Electricity Committee before the Corporation's meeting on July 6, to fix the electricity rates for the year.

It was agreed to try to get Mr. Davies to come to Dundee before June 19.

Constance Shotter and Frances Dean, who makes her film debut in MEET MY SISTER, which is being produced at Welwyn by Pathe

"U" CERTIFICATE

For "The Working Man"

Max Milder, managing director of Warner Bros., has asked us to correct the fact stated on the Trade show synopses of "The Working Man" that the picture has an "A" certificate.

He would like every exhibitor to know that the latest Arliss triumph bears a "U" certificate, a point of the utmost importance for every showman to remember.

"THE PHANTOM BROADCAST"

Pathé's "Phantom Broadcast," starring Ralph Forbes, which has been enormously successful at the New Gallery, is being retained in the Regent Street programme for a further week.

D

NEW MOVE IN G.-B. SCHEME

Earlier Redemption of Stocks

LOEW'S QUARTERLY DIVIDEND

By Our City Editor

SINCE my references last week to the delay in the final stage of the Gaumont-British Picture Corporation internal reorganisation scheme, a new step has been taken.

Debenture stockholders of the Provincial Cinematograph Theatres and Denman Picture Houses, both of which are subsidiaries, have now been informed that each company's stock will be redeemed on July 3 instead of September 1, as previously announced.

Stock of the Provincial Cinematograph Theatres outstanding amounts to £1,186,262. It is a 6 per cent. first mortgage loan, and will be redeemed at £105 per cent., together with interest from March 1 to the end of July.

Interest in Advance

With regard to Denman Picture Houses the announcement relates to the 7 per cent. guaranteed first mortgage debenture stock of which £2,383,280 is outstanding, and £500,000 7 per cent. guaranteed convertible

Redemption in both cases is at £105 per cent. A cash payment will be made on July 3, representing principle and premium, together with interest at 7 per cent. per annum, calculated for the five months from March 1, 1933, to the end of July, 1933.

The effect of the alteration is that stock holders will receive the capital sum, together with the interest payment, two months in advance of the date fixed for redemption, including approximately one month's free interest in advance.

Loew's Results

Loew's, Incorporated, the big American combine, has announced the usual quarterly dividend of 25 cents per share, while Marcus Loew's Theatres reports a net profit for the year to January 5 last, after all charges, including provision for tax, of 88,108 dollars, against 109,425 dollars.

No dividends are announced in the latter instance, but the amount earned was equal to 13.47 dollars on 6,539 7 per cent. Cumulative Preferred shares.

After allowing full dividend requirements for the Preferred stock (had they been paid), amounting to 45,773 dollars, the amount available for the 750,000 common shares of 100 dollars par value would have been equal to 5.64 dollars per share.

Clifford Kemp Film Service, Ltd.

A meeting of (a) the creditors of Clifford Kemp Film Service, Ltd., and (b) a general meeting of the members of the company will be held at the Griffin Hotel, Boar Lane, Leeds, on Friday, June 16, 1933, at 11.30 a.m. and 12.30 p.m. respectively, for the purpose of receiving the liquidators' account and a report as to how the liquidation has been conducted. C. E. Claridge and A. H. Partridge are the liquidators.

Nottingham Elite Dividends

Considering the general trade depression, a very satisfactory year was reported to the shareholders of the Nottingham Elite when they met recently.

Sir Albert Ball, who recently joined the board and was appointed chairman of the company, presided, and said it was a pleasure to find the company in such an excellent position.

He announced that for the first time the company had commenced a mortgage redemption fund, and were contributing to it out of this year's profits a sum of £1,000. They had also redeemed £500 worth of their debentures and were carrying forward £5,412 13s., compared with £4,218 last year. Considerable sums had been spent during the year on improving the building, and that day attractive new shades had been installed over the lights throughout the building.

A 5 per cent. dividend on preference shares was declared, also a dividend of 5 per cent. on ordinary shares.

The large gathering of shareholders was in general agreement that the affairs of the company were being well conducted, and congratulations were extended to Walter Bentley, the managing director, on the success attained.

Firm Market Tendency

Despite some irregularity of movements, a firm tendency was shown in the list of kinema stocks and shares during the past week, and the 6½ per cent. Debenture stock of General Theatres was an outstanding feature with a rise to £95¾, showing an appreciation over the week of 35s. The Preference shares also attracted attention, these closing around 11s. 3d., an advance of 3d.

In a more settled market the new Debenture stock of the Gaumont-British Picture Corporation did not suffer such a severe decline as in the past few weeks, the stock finally standing at £92⅜, a fall of 5s. The Ordinary issues failed to attract buyers, the "A" Ordinary falling by 3d. to 6s. 4½d., but the Preference issues were bought with the result that both stocks showed a small appreciation on balance.

Towards the end of last week business was recorded at 1s. 6d. in the Preferred Ordinary stock of the Metropolitan Cinema Investment Co., which shows a rise on the previous marking of 4d.

A.P.P.H. Ordinary were another firm spot at 22s., while B. and D. Deferred improved to 4½d., and, with the exception of the 6 per cent. Debenture stock, which fell 5s. to £105½, all issues of P.C.T. closed at higher levels.

Madame Tussauds Conversion Debenture stock again failed to attract business of any kind, and among the declines in the rest of the market both issues of A.B.C. were lower, as well as Baird Television Deferred Ordinary. Gainsborough Ordinary and Moss Empires Ordinary. The other issues of Moss Empires were unchanged, while U.P.T. issues also stood at their previous levels.

COMPANY LIMITED BY GUARANTEE

Music Industries' Council, Ltd.—Registered June 8, as a company limited by guarantee without share capital with 25 members, each liable for £1 each in the event of winding up. Objects: To promote the interests of persons engaged or interested in the music and kindred trades. The directors are: W. Evans, Bryn-Dewi, Salmon Street, N.W.9, company director; William H. Strohmenger, 93, Goswell Road, E.C.1, pianoforte manufacturer; Ernest E. Squire, 30, New Broadway, Ealing, W.5, pianoforte manufacturer; W. Carter, 36, Southwark Bridge Road, S.E.1, merchant; Lionel J. Shenstone, 15, Dalston Lane, E.8, pianoforte dealer; John Trapp, 136, Cranley Gardens, N.10, musical instrument dealer; Ernest A. B. Gough, 456/8, High Road, Streatham, S.W.16, musical instrument dealer.

NEW PRIVATE COMPANIES

Castle-Douglas Theatres, Ltd.—Registered in Edinburgh on June 2. Capital, £4,500 in £1 shares. The directors are: Harold D. Dobie, motor engineer; John P. Miller, hotel keeper; Wm. Smart, baker and confectioner; A. D. G. Johnston, bank agent, and John J. Tait, upholsterer, all of Castle Douglas.

Aberaman Cinema Company.—Registered June 2. Capital, £1,000 in £1 shares. Secretary: Albert E. Taylor. Solicitors: Ewan G. Davies, 10, Windsor Place, Cardiff. Registered office: 10, Windsor Place, Cardiff.

Grand Cinema and Varieties, Ltd.—Registered June 6. Capital, £1,000 in £1 shares. The directors are: James Scott, 27, Park Street, Southend-on-Sea, merchant, and Fredk. O. Conquest, 27, Park Street, Southend-on-Sea, actor.

Cinema Sundries, Ltd.—Registered June 6. Capital, £100 in £1 shares. The subscribers are: Samuel Haling, 12, Moreton Street, Manchester, film renter, and Arthur L. Barnett, 7, Cheltenham Street, Chorlton-on-Medlock, Manchester, electrician. S. Haling signs documents as manager. Solicitors: Walker and Goldstraw, 3, St. James's Square, Manchester. Registered office: 12, Moreton Street, Manchester

Palace (Bursiem), Ltd.—Registered June 6. Capital, £500 in £1 shares. The directors are: William Hitchen and Albert Hitchen, timber merchants, of Stockport, and Horace B. Leah, Stockport, incorporated accountant. William Hitchen and Albert Hitchen are permanent managing directors. Solicitors: Coppock, Helm and Walmsley, 6a, Vernon Street, Stockport.

David MacKane Productions, Ltd.—Capital, £100 in £1 shares. Objects: To acquire the business formerly carried on by David MacKane as "David MacKane Productions," at 3, Leicester Street, W.C., and to adopt an agreement with Gee Films, Ltd., and D. MacKane. The permanent directors are: Thomas F. A. Ginever (chairman), 26, Endelsham Road, Balham, S.W. (director of Gee Films, Ltd.), and David MacKane Watt, 1, Cambridge Place, W.2. Secretary: H. G. G. Couchman. Registered office: 3, Leicester Street, W.C.2.

Withernsea Pleasure Gardens, Ltd.—Registered June 8. Capital £1,000 in £1 shares. The subscribers are: Cecil Rhodes, 53, Coltman Street, Hull, wholesale fruit merchant; Philip S. Briggs, 10, Parliament Street, Hull, solicitor. Qualification: £10 shares. Solicitors: E. H. J. Chambers and Co., 10, Parliament Street, Hull.

Grieve Crest Advertising Service, Ltd.—Registered June 8. Capital, £100 in £1 shares, as advertising and publicity agents, specialising in kinema work. The subscribers are: Edward J. Crinnian, 63, Birmingham Road, West Bromwich, kinema manager; W. A. Bannister, 43, Bustleholme Lane, West Bromwich, advertising contractor. Edward J. Crinnian (director of C. J. Pictures, Ltd., and Suburban Halls, Ltd.), is the first director. Registered office: 214, High Street, West Bromwich.

Bexcombe Theatres, Ltd.—Registered June 9. Capital, £3,000 in £1 shares. Solicitors: Billinghurst, Wood and Pope, 7, Bucklersbury, E.C.

South Coast Cinemas, Ltd.—Registered June 10. Capital £1,050 in 1,000 10 per cent. redeemable cumulative preference shares of £1 and 1,000 ordinary shares of 1s. each. Solicitors: Warren, Murton and Co., 45, Bloomsbury Square, W.C.1. Registered office: Astoria House, 62, Shaftesbury Avenue, W.1.

INCREASE OF CAPITAL.

Kingston Picture House, Ltd., 39, Temple Row, Birmingham.—The nominal capital has been increased by the addition of £10,000 beyond the registered capital of £5,500. The additional capital is divided into 10,000 preference shares of £1 each, ranking pari passu with existing preference shares.

RECEIVERSHIPS (APPOINTMENT OR RELEASE).

Ace Cine-Varieties, Ltd.—Miss E. M. Bushell, of Royal West London Theatre, Church Street, Marylebone, was appointed receiver on May 30, 1933 under powers contained in debenture, dated September 26, 1932

Indian and British Productions, Ltd.—L. Civval, C.A., of 36, Camomile Street, E.C.3, was appointed receiver by order of Court, dated May 26, 1933.

Civic and Industrial Films, Ltd.—A. J. Loarridge, of 6, Great James Street, W.C.1, was appointed Receiver and Manager on May 29, 1933, under powers contained in debentures dated August 4, and November 4, 1932.

Home Cinema Film Library, Ltd.—W. H. Bevan, of Spencer House, South Place, E.C., ceased to act as Receiver and Manager on May 31, 1933.

WORK ON RITZ, NOTTINGHAM, RENEWED

Work has been recommenced on Nottingham's new super kinema, the Ritz, and is proceeding day and night, three shifts of workmen being employed. It was held up for a while until deliveries of the steelwork were assured, and it is now understood that every effort is to be made to complete the building by October, the date originally fixed.

The Ritz is estimated to cost some £300,000.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	3/9	3/6	—/3
" 7½ % Pref.	16/9	16/7½	—/1½
A.P.P.H. Ord.	21/6	22/-	+/6
Assoc. Talk. Pic. Ord. 5/-	-/7½	-/7½	—
Baird Televis. 10% Prefd. Ord. 5/-	-/9	-/9	—
Baird Televis. Defd. Ord. 5/-	1/3	1/-	—/3
Blackpool Tower Ord. £1	60/7½	60/7½	—
Brit. Cine. Theat. Ord. 10/-	4/1½	4/1½	—
" & Dom Defd. 1/-	-/3	-/4½	+/1½
" " Prefd. Ord.	3/1½	3/-	—/1½
" In. Films (Propa.) 10/- Ord	-/4½	-/4½	—
" Inter. Pic 5/- Ord.	3/9	3/9	—
" " " 8% Pref.	19/3	19/4½	+/1½
" Lion Prefd. Ord.	2/-	2/-	—
" " Defd 4d	-/1½	-/1½	—
Denman P.H. 7% 1st Mt. Deb.	£106	£106	—
" " 7% Conv. Deb.	£105½	£105½	—
Gains. Pic. Ord. 10/- pd.	8/3	8/-	—/3
Gaumont-British Ord. 10/-	12/9	12/6	—/3
" " " "A" Ord.	6 7½	6/4½	—/3
" " " 5½% New Pref.	18/3	18/4½	+/1½
" " " Converted Pref.	18/1½	18/4½	+/3
" " " 6½% 1st Mort. Deb.	£103	£103	—
" " " 4½% New Debs. (£80 pd.)	£93	£92⅜	—5/-
General Thea. Pref.	11/-	11/3	+/3
" " 6% 1st Mort. Deb.	£94	£96¾	+35/-
Lon & South Super Cin. 2/- Ord.	-/3	-/3	—
Mdme Tussauds 1/- Defd.	2/4½	2/4½	—
" " £1 Cum. Pref. Ord.	25 6	25/6	—
" " 5% 1st Mort. Deb. (Conv.)	£98	£98	—
Metro. Cin. Invest. 10% 10/- Pref. Ord.	1/2	1/6	+/4
Moss' Empires £1 Ord.	8/1½	7/6	—/7½
" " £1 Cum. Pref.	6/10½	6/10½	—
" " 6% Deb.	£99	£99	—
" " 4% Perp. Deb.	£62½	£62½	—
P.C.T. Ord. 10/-	18/9	19/4½	+/7½
" 7½% Pig. Pt. Ord.	21/10½	22/-	+/1½
" Cum. "A" Pref. £1	27/6	27/6	—
" " "B" "	23/9	24/3	+/6
" 6% 1st Mort. Deb.	£105½	£105½	—5/-
" Const. 7% Pref.	21/7½	21/3	+/1½
Stoll P.T. Corp.	2/9	2/9	—
United P. Thea. 10% Pref. Ord.	-/3	-/3	—
" " " 7% 1st. Mort. Deb.	£84½	£84½	—

£1 Shares unless otherwise stated.

MEN AND MOVEMENTS

H. Hargreaves' New Post—R. Marcoso to Manage Exeter News Theatre—I. of M. Transfers—P. Hanmer becomes a Director

H. Hargreaves

Harry Hargreaves, Moss Lane, Morecambe, who for over thirty years was associated with the management of the Palladium, Morecambe, has been appointed by Messrs. Howson to the management of the Whitehall Picture House, from Sunday, June 4. Almost since its formation, Mr. Hargreaves has been secretary of the West Lancashire C.E.A., and secretary of the Morecambe Entertainment Proprietors' and Managers' Association. Mr. Hargreaves first came to the town when Thomas Baxter built the Albert Hall, 37 years ago, and he managed this place with conspicuous success. He was one of the first people to introduce moving pictures to Lancashire, and when the market under the Albert Hall was converted into a picture house, he managed that until April 1 this year, when he severed his connection with the present proprietorship.

J. H. Herring has taken over the management of the Empress Cinema, Witton, Birmingham, upon the hall being acquired by Suburban Halls, Ltd. The hall was previously under the management of C. Russell. J. H. Herring was formerly with the Springfield Cinema, Birmingham, and the Picture House, Great Bridge.

R. Marcoso has been appointed manager of the Lounge, Exeter, by Messrs. Norris, of Clarendon Court, Maida Vale, W., the new proprietors of the News Theatre, Exeter. Mr. Marcoso recently arrived in this country after having served as assistant manager at the Palladium, Johannesburg, one of the theatres under the control of African Theatres, Ltd.

C. Crisp, for the last few months manager of the Savoy Kinema, Llandudno, has returned to the Forum Kinema, Liverpool, as assistant manager to E. E. Lundy. He held that position before transferring to the North Wales resort. Both halls are in the A.B.C. circuit.

J. G. Boddy, manager at the Leicester Melbourne Picture House, who has for the past few weeks been away owing to a breakdown in health, is back again at his post.

Philip N. Hanmer, vice-chairman of North Western C.E.A., general manager and secretary of Regent Enterprises, Ltd., who control the Victoria, King's and Princes kinemas, Liverpool, has been made a director of these theatres. We understand that it is probable within the next few weeks that further theatres will be added to the circuit.

O. G. Smyth has been appointed assistant manager at the Orient Cinema, Aston, Birmingham in succession to **J. P. Reed**, who has left to take up an appointment at the Commodore Theatre, Southsea.

F. Barwell, who has been manager of the Gaiety, Douglas, Isle of Man, for many years, has transferred to the Palace, whilst his place at the Gaiety has been taken by **Vint Graves**. The Derby Castle will be supervised by **George Gray**, and the Grand Kinema by **A. R. Bradley**. **G. S. Hudson** will remain at the Royalty Kinema. The Crescent Picture House and Pierrot Pavilion will be managed, as last year, by **Mr. Sykes**. All these places of amusement are controlled by the Palace and Derby Castle Co. Charles Fox is the managing director of the company, and A. Brittain, who has supervised the activities of the Palace for 35 years, now holds a watching brief over all the resorts.

Mrs. B. Stewart, proprietress of the Empire Picture House, Wombwell, near Barnsley, has in several ways shown her appreciation of the services rendered at the kinema by the Nursing Division of the Wombwell Ambulance Brigade. Last week she presented the Division with a handsome oak storage cabinet, fully equipped. Mrs. Dallar, commandant of the Division, accepting the gift, said Mrs. Stewart was the most generous benefactor and on hearing that a storage cabinet was needed, at once offered to supply it.

Herbert J. Small has been appointed resident organist of the Alma, Luton, in succession to Ernest Gautier, who is taking up another position. After serving for a period as hon. deputy organist at Canterbury Cathedral, Mr. Small in 1924 entered the Industry and deputised in a number of halls in the London area. From the Coliseum, Manor Park, he joined the Tatler, Charing Cross Road, W.C., and from 1926 until last year was solo organist at the Woolwich Hippodrome.

C. J. Doyle, booking director for the Capitol (Edge Hill), Carlton (Green Lane), Granada (Dovecot), Regent (Knotty Ash), and Warwick Kinema, Liverpool, must be congratulated upon his courage in embarking upon a building contract, the completion of which will not be within his lifetime. The work, which has just commenced, will stand as a monument to his faith as well as to that of thousands of others. He has secured the building contract for the new Metropolitan Cathedral (R.C.), in Brownlow Hill, Liverpool, the foundation stone for which was laid by the Papal Legate last week. The cost of the cathedral will probably exceed £3,000,000. Mr. Doyle has been responsible for the erection of several Liverpool picture theatres.

Ralph Solomon, who recently resigned his directorship of the Midland Film Renters, has joined the Liverpool sales staff of Universal Pictures. Mr. Solomon has had a wide experience on the renting side of the Trade, being for many years, prior to the introduction of the talkies, one of Birmingham's leading independent renters. Of more recent times he was on the sales staff of Warner Bros. Birmingham branch.

Chas. Pindar, who will be remembered by a large circle of Midland exhibitors as the office manager of Fox Films' Birmingham branch, prior to his appointment to duties at Newcastle branch, has relinquished his appointment with the organisation and has joined Warner Bros. He has been appointed to the Birmingham branch in charge of the office section.

Harry Reeves, manager of the New Grand, Bermondsey, who has been laid up for the past three weeks with a bad attack of influenza, is making a good recovery, but will not be back at his post for some little time to come.

W. Huxley has joined the Birmingham staff of Warner Bros., where he will deal exclusively with the company's product of shorts. Prior to joining the Warner Bros. organisation he was in the Manchester area for Universal.

R. N. Hughes, who has been representing First National Film Distributors on their shorts products at the Birmingham office, has relinquished his appointment with the company.

A. N. EWING'S TRAGIC DEATH

FALLS THROUGH SKYLIGHT

We regret to announce the death of A. N. Ewings, of the Rink Kinema, Swindon, which occurred at midnight on Friday, as the result of an accident which befell him earlier in the day. It appears that Mr. Ewings was on the roof of the hall with the operator, attending to a skylight, when he slipped and fell through to the auditorium. Among other injuries, he sustained a fractured skull, and, though he was rushed to the Swindon hospital, and everything possible done for him, he passed away within a few hours.

Mr. Ewings came into the film business about ten or twelve years ago, and, after a brief experience of the exhibiting side, went on the renting side, and represented various firms in the West of England. For some time he was at the Bristol branch of First National as outside representative.

A few years ago he went back to exhibiting, and took over the Park, at Aberdare, and a short time afterwards he acquired the Rink, at Swindon. A little while ago a company was formed to take over the hall, which, however, still remained under the personal management of Mr. Ewings.

TRADE CRICKET

RADIO DEFEAT G-B

Radio Pictures Cricket Club scored a great victory last Sunday when they defeated Gaumont-British. Scoring 207 for 7 wickets, they dismissed their opponents for the small score of 49.

C. H. Bramley, who scored a brilliant century against British Lion in the first round of the *Kine.* Cricket Cup, followed this up with another fine performance, only this time with the ball. Taking 9 wickets for 18, he was almost unplayable.

The highest scorers for Radio were Andreae 46, Pett 39 and Caine 28.

Rotherham Cricket

The Rotherham Kinemas Cricket Club were defeated in a game with Rotherham Welfare Club, despite some good bowling performances by the kinema men.

Batting first, the Welfare Club scored 90, to which the kinema team responded with 56. L. Royston (13) and C. Simpson (11) were the kinema men's top scorers. R. H. Orton, with three wickets for three runs, Ernest Walker, four for 14, and M. Simpson, with three for 12, were the most successful bowlers.

TALKIES OF THIRTY YEARS AGO

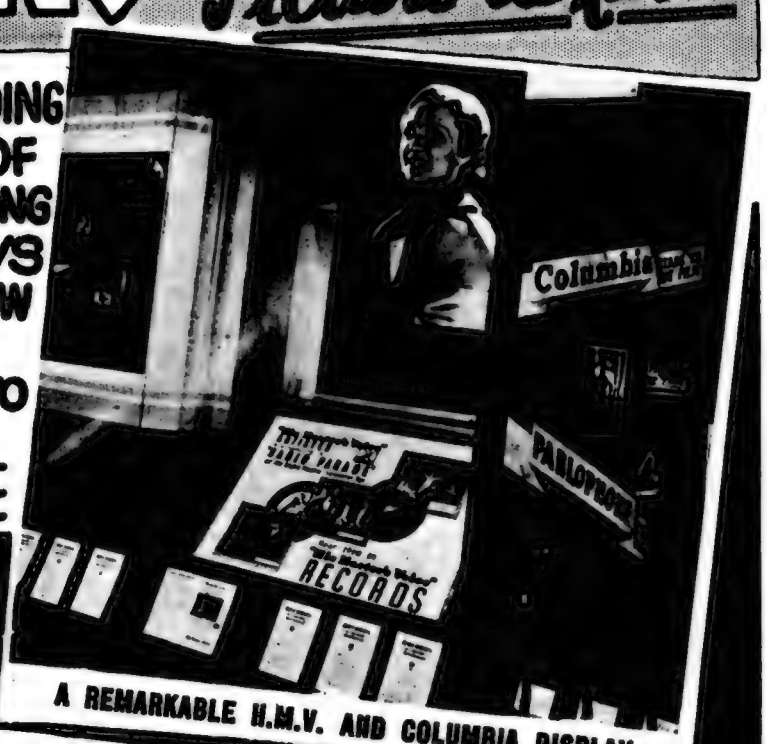
"Charley" Graham, who will be remembered by many "old-timers" as a prominent personality on the renting side some years ago, is now touring the kinemas with an act entitled "Talkies of Thirty Years Ago," which consists of extracts from films taken in the good old days, and on which he makes a running commentary. In addition, he provides the "effects"

London confirms what the Provinces said:—

"RADIO PARADE"

The SHOWMANS Exploitation Picture de Luxe

3 OUTSTANDING EXAMPLES OF MONEY-PULLING DISPLAYS THAT DREW THE PEOPLE TO THE EMPIRE



A REMARKABLE H.M.V. AND COLUMBIA DISPLAY

KEITH PROWSE DEVOTE WHOLE WINDOW TO RADIO DISPLAY

RADIO PARADE
THE EMPIRE NOW
See and Hear
RADIO STARS
at THE EMPIRE
Book Now
THE LARGEST RECORD DEALERS IN THE WORLD GET THEM HERE
THE BIGGEST SCREEN BROADCAST OF ALL TIME!

Extracts from the London Press.

"Radio Parade' is bound to have a wide appeal, not only in London, but all over the country." *NEWS OF THE WORLD*

"Undoubtedly there will be hordes of people to whom this picture will be of especial interest." *DAILY EXPRESS*

"All the British Wireless favourites in one picture." *DAILY MIRROR*

"Its subject guarantees its success." *SUNDAY DISPATCH*

"A happy combination of English Radio Stars." *SUNDAY TIMES*

"It should be popular." *MORNING POST*

The Provincial Press.

"The film is sure to be a winner." *DAILY EXPRESS (Manchester Edition)*

"Not a weak spot—high standard of entertainment." *YORKSHIRE EVENING NEWS*

"Excellent variety—should delight picture-goers." *YORKSHIRE EVENING POST*

"Enjoyable entertainment." *YORKSHIRE OBSERVER*

"The film is bound to have a wide appeal." *BRADFORD TELEGRAPH & ARGUS*

"Complete and jolly entertainment—the grand parade of variety talent." *SOUTH WALES ECHO*

THE PICTURE THAT BEAT the PRE-WHITSUN SLUMP AT THE EMPIRE · LEICESTER SQUARE ·

WARDOUR
THE EXHIBITORS' FRIEND

BIP
PICTURES PRE-EMINENT

Hal Gordon and Leslie Fuller in HAWLEYS OF HIGH STREET which Wardour Trade showed recently

Hulme Hippodrome Change

ACQUIRED BY J. LEVER

NEW MALTBY OWNERS' PLANS TO BUILD

THE Hulme Hippodrome and Junction Theatre, the "headquarters" of the Broadhead circuit, which has changed hands, has been taken over by J. Lever and his son, Cyril, who are well known in the Lancashire territory for their associations with the theatre and kinema world.

It is J. Lever's intention to carry on with variety at the Hulme Hippodrome as hitherto. The change of control comes into force this month.

The Junction, which is in the same building as the Hippodrome, will be devoted to films, while the Hippodrome will mainly have revues and variety as its attractions.

Other Changes

The Royal Kinema, Longton, which has been under the control of H. Buxton, has now been acquired by A. Plumpton.

The Picture House, Hednesford, has been acquired by Frank Williams, proprietor of Tivoli Cinema, Hednesford, and will now function under the title of the Empire.

New Kinema for Maltby

The Globe Picture Palace, Maltby, near Rotherham, has been taken over by the Maltby Picture House Co., Ltd., proprietors of the Picture House, Maltby, and J. H. Blackett, formerly proprietor of the Globe, has joined the directorate of the Maltby Picture House Co., Ltd.

The Globe is one of the Yorkshire kinemas which will have to close down in July under an order of the West Riding County Council, which applies the closure to all kinemas in Yorkshire not wholly built of brick or stone.

The Maltby Picture House Co., Ltd., propose to erect a new kinema to take the place of the Globe. This will be built on very up-to-date lines and will be a village super in the best sense of the term. Negotiations are already in progress for a site. The secretary of the Maltby Picture House Co., Ltd., is Ernest Needham, 35, College Street, Rotherham.

WEST KIRBY SCHEME

BUILT AND STAFFED BY EX-SERVICE MEN

An early start is to be made on the £30,000 Tudor Kinema, at West Kirby, which will be built and maintained as far as possible by British Legion local members and ex-Service men. The directors have already asked the local branch of the Legion to submit a list of men likely to be of service. At a meeting at the site, on Thursday, 150 men were enrolled, and a selection will be made from this list, which consists of ex-Servicemen and their sons.

Constructional work, which commenced this week, is due to be completed by September.

ODEON, KINGSTON

OPENING THIS MONTH

Kingston's newest kinema, the Odeon, is approaching completion and will be ready for opening about June 26. As its name suggests, it is associated with the Odeon group of kinemas, at whose head is Oscar Deutsch. Two other Odeon kinemas are being erected in the district, one at Tolworth and the other at Surbiton.

E. C. Colman, late of the Forum, Birmingham, has been appointed manager of the Odeon, Kingston, and Ronald Rowe as organist.

ROTHERHAM AND CHARITY SHOWS

Arising out of an application by Mrs. Kaye, manageress of the Tivoli, Rotherham, to give a Sunday evening performance for charity, the local Watch Committee has appointed a sub-committee to consider granting Sunday opening on two Sundays during the year, and to decide on the amount to go to charity from each performance.

NEWS FROM ALL QUARTERS

Newcastle Hippodrome for Sale—Refreshers for Patrons—An Empty Hall

The Hippodrome Music-hall, Newcastle, which was recently closed by Moss' Empires, Ltd., is to be offered for sale by auction, and a condition of sale will be that the purchaser must undertake to demolish the building and clear the site. The theatre was opened twenty years ago.

The Majestic Superkinema, the P.C.T. kinema at Doncaster, will be closed on Saturday. It is to be demolished, and a new superkinema built in its place.

Sheffield Closing

The Sheffield Picture Palace (Union Street) will again follow their usual custom and close down for a short vacation at the end of July, reopening on August Bank Holiday. During the time the hall is closed it is to be partially refurnished and a number of other improvements carried out.

The next Leicester branch meeting will take place on June 28, at Deacon's Offices, Bank Chambers, Horsefair Street, Leicester.

While the Theatre Royal is closed for summer vacation, the management of the Leicester Royal Opera House is to run variety during the next few weeks.

The Bournbrook Picture House, Bournbrook, Birmingham—one of the houses controlled by Councillor W. Hodge—is closing down for a period from June 17.

The Forum Cinema, Aberystwyth, reopened on May 30 after a short closure, with a newly installed Western Electric sound system.

Iced Water for Patrons

During the excessively hot spell last week C. W. Scott-Buccleuch, of the Empire, Bristol, rendered his patrons a little service that was greatly appreciated. At intervals he sent round his attendants carrying trays containing glasses of iced water, which members of the audience were invited to accept without payment.

South Wales picture theatres experienced a very lean time during the recent heat wave. When a renter's representative called upon an exhibitor not twenty miles from Cardiff, he was met in the vestibule with, "Come in; I'm all alone." They entered, and the exhibitor was right. There was not a single patron in the house!

BAIRNS PREFER "U" FILMS

RESULT OF DUNDEE INQUIRY

CINEMA CLUB WINDS UP THE SEASON

THAT children do not desire to see "A" films, but much prefer those with the "U" certificate, has been proved by a Dundee exhibitor.

By going over the kinema's returns for a considerable period, the exhibitor has noted the attendance of children at the various programmes and classified the films in their order of merit, according to the appeal made to juveniles. In the ten most popular programmes, from the point of view of children's attendance, there is only one "A" film and it is bracketed with a "U" picture as being part of a double-feature programme. And even then it takes but sixth place.

The order of children's preferences is as follows:—

Laurel and Hardy	U
We Humans	U
Doomed Battalion	U
Cohens and Kellys	U
Josser Joins the Navy	U
*Midnight Patrol	A
*New Hotel	U
Dangerous Affair	U
Sunset Trail	U
*Love on Wheels	U
*Wyoming	U
Lord Babs	A
*Man Wanted	U
*Help Yourself	U

* Films are double-feature programmes.

Cinema Club (Glasgow) Luncheon

The Cinema Club luncheon, held in Peacock's Georgic Restaurant last Friday, was attended by over 100 persons and proved to be one of the most entertaining luncheons ever given in the history of the Club.

B. Bendon, president, expressed his pleasure at such a large attendance, and extended a welcome to Glasgow to Mr. and Mrs. Harry Milne and J. W. Brown, of Warner Bros.

The hon. president, Prince Bendon, then took the chair and introduced the Cinema Club Cadets, drawn principally from members of the Club.

A bright and original half hour's programme was submitted by Crue Davidson, Miss Overs, Bessie Bendon, H. S. Coxall, J. B. Reed, T. M. Battison, Bert Symes, W. Chalmers Wood, O. Pagan, and L. Freeman.

At the close, a hearty vote of thanks was given to Chalmers Wood, who had arranged the show, and to the various members of the party.

Mr. Bendon announced that a profit of £40 had accrued as a result of the last fancy dress ball, and that the question of allocating this would be held over until the next luncheon in September.

Mr. Hemings then gave a brief and interesting address on points to watch in motor-car insurance.

John A. Houston outlined the various functions in connection with the C.E.A. Conference to take place next week.

The next Club luncheon will be on Friday, September 8.

Glasgow Staff Outing

This is the season of staff outings. Last Sunday, June 4, the staff of the Dalmarnock Picture House, Glasgow, accompanied by their friends, had a most enjoyable outing to Girvan.

The party, to the number of forty, travelled by saloon 'bus and dined and had tea at the Hamilton Arms, Girvan. Everybody so enjoyed the day's outing that another has been arranged for the last Sunday in August, this time to Portobello.

A Four-reeler

Scottish Film Productions are busy making a four-reel comedy featuring Dave Willis, the well-known Scottish comedian. The outdoor scenes were taken at Whiting Bay and the interiors at the studios in Glasgow.

Mr. Kirk, production manager of Scottish Film Productions, has a number of stories ready for films featuring the famous comedian.

More "Vatican" Trouble

A demonstration by representatives of some anti-Romanist organisation was made at the Synod Hall, Edinburgh, on Monday night, when "The Voice of the Vatican" (Universal) was shown. There was a hint of trouble at the third showing of the picture, and at the fourth and final showing, the demonstrators, who numbered about 30, indulged in cat-calls and the shouting of uncomplimentary epithets, and endeavoured to drown the voices in the film. As a result, J. R. Poole cut the film short and did not show it again all the week. Many protests against the interruptions were made by patrons.

Gracie Fields in THIS WEEK OF GRACE, being produced by Julius Hagen for Radio release

Praise for Dundee

Robert Mitchell, Chief Sanitary Inspector, Dundee, in his annual report, states that 151 visits of inspection were paid to theatres and kinemas in the city, and that their general condition was satisfactory. That allowed no grounds for complaint. It is satisfactory to report, he added, that throughout the year they have been kept in such a manner that permits of little at which patrons can cavil.

R.N.V.R. Parade to see "Blockade"

Some 200 members of the Dundee Royal Naval Volunteer Reserve were the guests of Victor Hamilton when "Blockade" (New Era) was shown at the Kinnaird, Dundee. The R.N.V.R. paraded in front of their training ship, H.M.S. *Unicorn*, and with their brass band playing, marched through the city to the Kinnaird, where seats had been reserved for them. The parade of the R.N.V.R. proved a fine advertising medium for this film, as the hall was packed to capacity during their visit.

Kinema Pioneer's Golden Wedding

Congratulations to Mr. and Mrs. A. H. Faulkner, of Larbert, who celebrated their golden wedding on Sunday, June 11.

A veteran of the Trade, Mr. Faulkner started one of the first kinemas in Scotland in Jane Street, Leith, many years ago, and toured Scotland with a projector and films. In 1909 he started a kinema in Broxburn and in 1911 rented an old church in Grangemouth for use as a kinema, and in the same year became interested in the Empire Electric in the same town, which was subsequently reconstructed and reopened as La Scala P.H. In the same year Mr. Faulkner converted an old skating rink in Larbert to a kinema, and three years ago opened a new kinema in Stenhousemuir.

Pavilion, Falkirk, Reopens

The Pavilion, Falkirk, which has been closed for some time for extensive alterations and redecoration, opened last Monday evening. An outstanding attraction was the first appearance of Norman Austin, the famous musician, and his orchestra from Edinburgh.

Paramount Competition

John R. Poole, who is running the Paramount beauty competition in Edinburgh and Aberdeen at his houses there, Paramount Hall, Edinburgh, and Palace and Synod Hall, Aberdeen—commenced his public agent, Monday last with an invitation to candidates to send in photographs for competition which will end in the lucky ones from the different English-speaking countries in the world having a trip to Hollywood.

Mr. Poole is forming local committees who will select a short list from which will be made up from the photographs, and also judge their work in an experimental film in which they will take part. Members of the Press, the College of Art, the Film Guild, and the acting profession act on these representative committees.

A scene from BIG TOWN (Universal) featuring Francis Dade and Lester Vail. It is reviewed in this issue

Welsh National Anthem Played in Kinema

The Welsh Nationalist Party is petitioning kinema proprietors and managers—and some of the North Wales district—have already received letters—to have the Welsh National Anthem played, as well as "God Save the King," at the conclusion of performances at Welsh theatres.

Already some managers and proprietors have signified willingness to meet the request for furtherance of national sentiment, and the first to respond, Capt. Pritchard, of the Plaza Cinema, Penygroes, went a step further, and has a screen slide of the Red Dragon of Wales, the national emblem, put on during the playing of the Welsh National Anthem—"Hen Wlad Fy Nhadau."

Bournemouth Electric Theatre will close on Monday next, for one week, when full pressure will be made in cleaning, renovating, and certain important improvements. A grand reopening is to be made on June 26, with "Let Us Be Gay."

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Big Thrill, The (British Lion)—American.	60 min. (U)	James Murray, Joan Marsh, Jackie Searle.	A simple drama with a motor race-track. Modest thrills, appealing juvenile sentiment and popular humour.	**Useful supporting feature for the masses. Safe for children.**
Big Town (Universal)—American.	54 min. (A)	Lester Vail, Frances Dade.	Unconvincing newspaper drama, weak in story values. Moderate characterisation and treatment.	**Supporting feature for small halls. Unsuitable for children.**
Black Beauty (Pathe)—American.	67 min. (U)	Esther Ralston, Alexander Kirkland.	Equine romance, with popular story and tender sentiments. Good characterisation and atmosphere, and painstaking treatment.	**Good programme proposition for the majority with a strong appeal to juveniles.**
Destination Unknown (Universal)—American.	60 min. (A)	Ralph Bellamy, Pat O'Brian.	Nautical drama. Tough meat but disappointing plot. Good atmosphere and acting.	**Moderate sea-story proposition. No juvenile attraction.**
***Facing the Music (Wardour)—British.**	68 min. (U)	Stanley Lupino, Nancy Burne, Jose Collins.	Farcical slapstick comedy with music, good popular stuff, put over by the tireless work of the star. First-class team work and excellent presentation.	**Capital comedy booking for all classes, juveniles included.**
***High Finance (First National)—British.**	67 min. (A)	Gibb McLaughlin, Ida Lupino.	Financial drama with a human story, coupled with a moral. Major characterisation and direction rather weak, but popular appeal sound.	**Average supporting feature for the masses. Unlikely to appeal to children.**
I Love that Man (Paramount)—American.	64 min. (A)	Edmund Lowe, Nancy Carroll.	Unconventional romantic drama with gangster background. Story slight, but interest varied, sentimental appeal strong and characterisation and presentation good.	**Average programme booking, with star values. Unsuitable for children.**
King of the Jungle (Paramount)—American.	68 min. (U)	——	Novelty animal thriller, with a fantastic but pleasant theme exciting situations, and clean sentiment. Production qualities first-class, and acting competent throughout.	**Unusual proposition with strong mass appeal. Should be enjoyed by the youngsters.**
Kroo (Stahl Pyramid)—German.	50 min. (U)	——	Domestic details of life in a West African village. Nothing outstanding, but embodies interesting material well presented.	**Average travel feature for any hall. Suitable for children.**
Lilly Turner (First National).	63 min. (A)	Ruth Chatterton, George Brent, Frank McHugh.	Low life drama, lifted from the sordid by the sensitive and shrewd acting of star. Good support, atmosphere and treatment.	**Safe entertainment for the masses with star pull. Unsuitable for children.**
Midnight Warning (Universal)—American.	65 min. (A)	William Boyd, Claudia Dell.	Unusual mystery well sustained. Nothing grim. Characterisation and acting fair.	**Useful popular supporting feature. Harmless but not for children.**
Night of Terror (U.A.-Columbia)—American.	60 min. (A)	Bela Lugosi, Sally Blane, Wallace Ford.	Fantastic mystery drama with an incredible story made exciting and amusing by the good team work of a fine cast. Good entertainment of its type.	**Sound two-feature programme proposition. Unsuitable for children.**
Picture Snatcher (Warner)—American.	70 min. (A)	James Cagney, Patricia Ellis, Ralph Bellamy.	Swift moving newspaper drama with an exciting gangster element. Story leads to action, punch and strong situations. Breathless performance by star, good direction and support.	**Very good booking for the masses, one with a star that matters at the box-office. Not suitable for children.**
Shadow Laughs, The (Universal)—American.	64 min. (A)	Hal Skelly, Rose Hobart.	Mystery drama, well characterised and presented, but story rather involved. Popular appeal, however, safe.	**Useful supporting feature for the masses. Juvenile appeal negligible.**
Shriek in the Night, A (Gaumont)—American.	68 min. (A)	Ginger Rogers, Lyle Talbot, Purnell Pratt.	Mystery drama, which circumvents the conventional with success. Good situations, characterisation and treatment.	**Good average programme booking. Juvenile appeal slight.**
Silk Express, The (First National)—American.	60 min. (A)	Neil Hamilton, Sheila Terry, Guy Kibbee.	Entertaining and holding crime drama off the beaten track. Fascinating atmosphere and clever characterisation.	**Good average programme booking. Hardly suitable for children.**
Sundown Rider (U.A.-Columbia)—American.	67 min. (U)	Buck Jones, Barbara Weeks.	Vigorous outdoor drama played by a strong cast against fine background. Strong situations and clean sentiment.	**Good supporting feature. Particularly suitable for children.**
Viennese Waltz (Wardour)—German.	80 min. (U)	Michael Bohnen, Lee Parry.	Romantic drama, based on the life of Johann Strauss. English dialogue and doubling weak, but musical and pictorial appeal irresistible.	**Good booking for high-class halls, with strong title. Suitable for children.**
***Waltz Time (W. & F.)—British.**	80 min. (A)	Evelyn Laye, Fritz Schultz.	Enchanting screen operetta exquisitely mounted, strong in its pictorial and musical appeal and star values. Outstanding performance by star, piquant situations and brilliant photography.	**Strong booking for high-class halls, and sound star and title proposition for others. Safe but unsuitable for children.**
Working Man, The (Warner)—American.	78 min. (U)	George Arliss, Bette Davis, Theodore Newton.	Delightful comedy, with a human story. Brilliant performance by Arliss, piquant humour, charming sentiment and clever direction and support.	**Outstanding box-office proposition with irresistible juvenile and adult appeal.**

REVIEWS FOR SHOWMEN

The Working Man

Warner. American (U). Directed by John Adolfi. Featuring George Arliss, Bette Davis and Theodore Newton. 7,067 *feet. Release date not fixed.*

COMEDY of commerce, a delightful story of the triumph of ripe experience over youth, carried along by its splendid sentiment and enriched by the irresistible artistry of Arliss, whose virility and versatility are truly amazing. The fine, human plot is backed by wisdom and truth, and its fascinating design is brilliantly illuminated by the all-round excellence of the acting and clever and understanding direction. Universal box-office attraction of superlative quality.

Story.—Reeves, a rich, elderly shoe manufacturer, learns with regret of the passing of Hartland, a rival manufacturer and the man who had married the woman he loved. By a strange coincidence he comes into contact with the dead man's irresponsible son and daughter, Tommy and Jenny, and sentiment prompts him to put them on the right path.

He leaves his own business in charge of his egotistical nephew, Benjamin, and by subterfuge gets control of the Hartland business, which is being deliberately ruined by its unscrupulous manager. He fights his own concern, and his example results in Tommy and Jenny going to work and the ultimate happy fusion of the two concerns, and families.

Acting.—George Arliss has never done better work than this flawless interpretation of the shrewd, fearless sentimentalist. He makes the delightful character a living thing and plays unfailingly on all the emotions.

Bette Davis has character and charm as Jenny, Theodore Newton admirably suggests the modern outlook of youth as Tommy, and Hardie Albright is immense as the serious, egotistical Benjamin. All the minor rôles are capably filled.

Production.—John Adolfi, the producer, has made excellent use of his star, supporting players, and the great story with which he is provided, and maintains a perfect balance between comedy, pathos and sentiment, bringing rich entertainment to the smooth succession of piquant situations. Truth is manifest in every foot of the development, and the quiet seriousness of the basic theme throws the exquisite humour out in perfect perspective. Unquestionably a quality production with a mass appeal.

Settings and Photography.—The settings give a shrewd indication of competitive business life and a piercing insight into the emptiness of the social world. The atmosphere and technical qualities are perfect.

Points of Appeal.—Popularity and brilliance of star, great story, clever support and direction, delightful sentiments and delicate humour.

The Big Thrill

British Lion. American (U). Directed by Leigh Jason. Featuring James Murray, Joan Marsh and Jackie Searle. 5,500 *feet. Release date not fixed.*

SIMPLE drama of the motor-race track, decorated with thrills, juvenile and romantic sentiment, and Jewish humour. The obvious is not avoided, but the situations are handled with a sound understanding of the average public's wants, and cause and effect are allowed to lead pleasantly to a happy climax. The characterisation and staging are satisfactory. Useful supporting feature for the masses.

Story.—Marc Sherrod, a successful race driver, and his mechanic, Ed, take part in a big race, and Marc takes a chance on his defective steering. A mishap, however, unfortunately occurs, and Ed is killed, leaving an orphan son, Jimmy. Marc decides to send Jimmy to a military academy, and when he finds that his nerve has failed him he becomes a taxi driver, and boards with an old Jewish couple.

He keeps his secret from Jimmy, but one day a scandal-purveying radio announcer recognises him and broadcasts his unhappy story. Jimmy then learns the truth and leaves the academy, feeling that Marc cannot afford the expense. Following this, Jimmy is seriously injured by rival taximen caught tampering with Marc's cab, and Marc's nerve is restored when he drives him to the hospital. Jimmy is cured, and Marc, reconciled to Anne Merritt, a newspaper reporter, whom he had wrongly suspected of disclosing his story, returns to the race track.

Acting.—James Murray gets under the skin of the character and is convincing as Marc, Jackie Searle is boyish and human as Jimmy, Joan Marsh is an attractive Anne, and Eddie Lambert, Theodore von Eltz and Ann Brody are good in support.

Production.—A good deal of ground is covered by the unpretentious drama, and its many interests are spun into pleasant entertainment, designed for the consumption of the not too sophisticated patron. Things are kept on the move, and sentiment and humour play an important and logical part in the development.

The backgrounds keep pace with the action, the establishment of convincing atmosphere playing no small part in the successful presentation of the modest diversion.

Settings and Photography.—The race-track scenes are thrilling, while domestic interiors, newspaper office sequences, and glimpses into the curriculum of the military academy lend variety and build up atmosphere.

Points of Appeal.—Homely story, popular sentiment, modest thrills, clean humour, and convincing atmosphere.

Picture Snatcher

Warner. American (A). Directed by Lloyd Bacon. Featuring James Cagney, Patricia Ellis and Ralph Bellamy. 6,408 *feet. Release date not fixed.*

NEWSPAPER-CUM-RACKETEER melodrama, a slashing exposure of the methods employed by the American scandal sheets, made gripping and entertaining by the high-pressure histrionics of James Cagney, who keeps the film compact and vigorously alive, and brings vital drama to every situation. The support is good, and the staging vivid and realistic, the complete picture representing a very good popular and star booking, one with a particularly strong appeal to the industrial element.

Story.—Danny Kean, a gangster, decides to leave the racket after serving a prison sentence, and gets a job as Press photographer on an obnoxious scandal sheet. He falls in love with Patricia, daughter of Nolan, a police officer who had sent him up, but just as Nolan consents to their friendship Danny betrays his trust by taking a photograph of an execution and Nolan is reduced in rank.

Danny then finds himself completely ostracised, but he fights his way back by bringing about the spectacular arrest and death of his old enemy, the gangster chief, and passing the credit on to Nolan. He and Maclean, the former assistant editor, then get a job on a respectable paper, and Danny's official engagement to Patricia seals his reformation.

Acting.—James Cagney plays the audacious Danny with hard-boiled effrontery, and rides roughshod through the picture, compelling interest and concentration. Ralph Bellamy is good as Maclean, Patricia Ellis is a charming Patricia, Alice White is true to type as a flirtatious sob-sister, and the supporting rôles are realistically interpreted by an experienced cast.

Production.—The story is far from pretty, but it is nevertheless gripping, graphic and exciting, and appears to give an authentic impression of the methods employed by the American gutter-Press. The sentiments, too, are tough, and the humour often vulgar, but the slickness and punch with which the drama is put over drive its vigorous entertainment well and truly home.

The star has a rôle that fits his personality, and his tireless efforts and flawless characterisation seal the success of the picture, which should excite and intrigue all but the squeamish and definitely family audiences.

Settings and Photography.—The wicked invention exercised by photographers to get intimate pictures of their victims is illuminating, the grim snapping of a woman in the electric chair and the hectic escape of the heartless opportunist lead to thrills, while the newspaper office detail and apartment interiors round off the vital and realistic atmosphere.

Points of Appeal.—Strong drama, varied interests, arresting portrayal by star, stout humour, popular romance, and slick and resourceful direction.

Night of Terror

United Artists (Columbia). American (A). Directed by Benjamin Stoloff. Featuring Bela Lugosi, Sally Blane and Wallace Ford. 5,580 *feet. Release date not fixed.*

FANTASTIC mystery drama, a thriller which, once it gets going, rings the changes successfully on the familiar devices, drawn from the repertoire of the macabre. The eerie situations are interpreted by players of standing—headed by Bela Lugosi—who, aided by clever camera work, put the thrills over. Good entertainment of its type, an acceptable two-feature programme proposition for the masses.

Story.—Professor Rinehart, wealthy uncle to Arthur Hornsby, a young scientist who claims to have perfected a formula which will enable people to exist without oxygen, is found mysteriously stabbed. His adopted daughter, Mary, and other members of his household and family, including his two psychic Indian servants, all of whom are to benefit under his will, attribute his killing to a maniac, still at large.

Further murders, however, take place while Arthur is undergoing the test of being buried alive, and it is ultimately revealed that his demonstration is a fake, employed by him to remove those interested in his uncle's estate so that he can secure all.

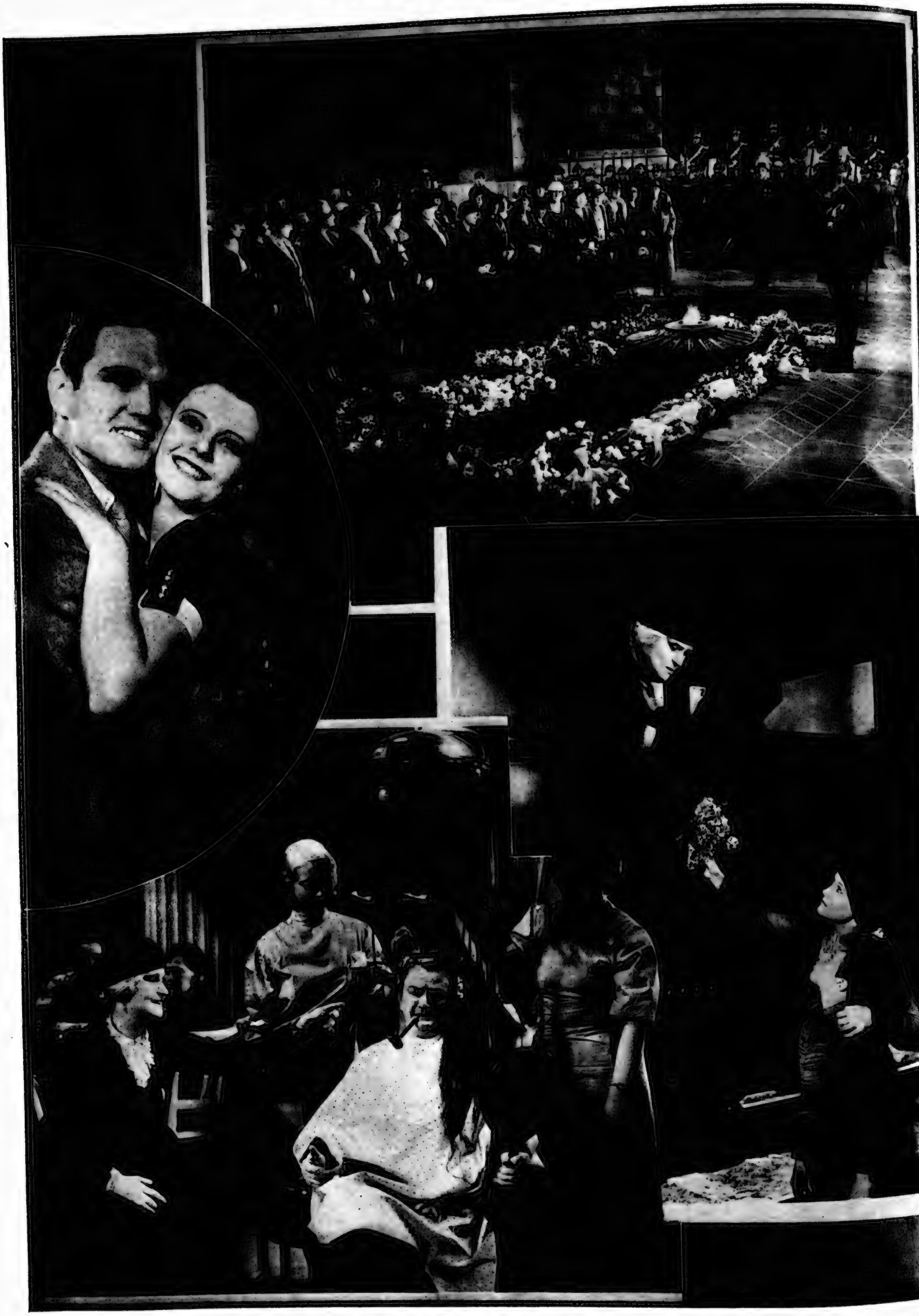
Acting.—There are no outstanding characters, the honours being shared by Bela Lugosi, Sally Blane, Wallace Ford, George Meeker and Tully Marshall.

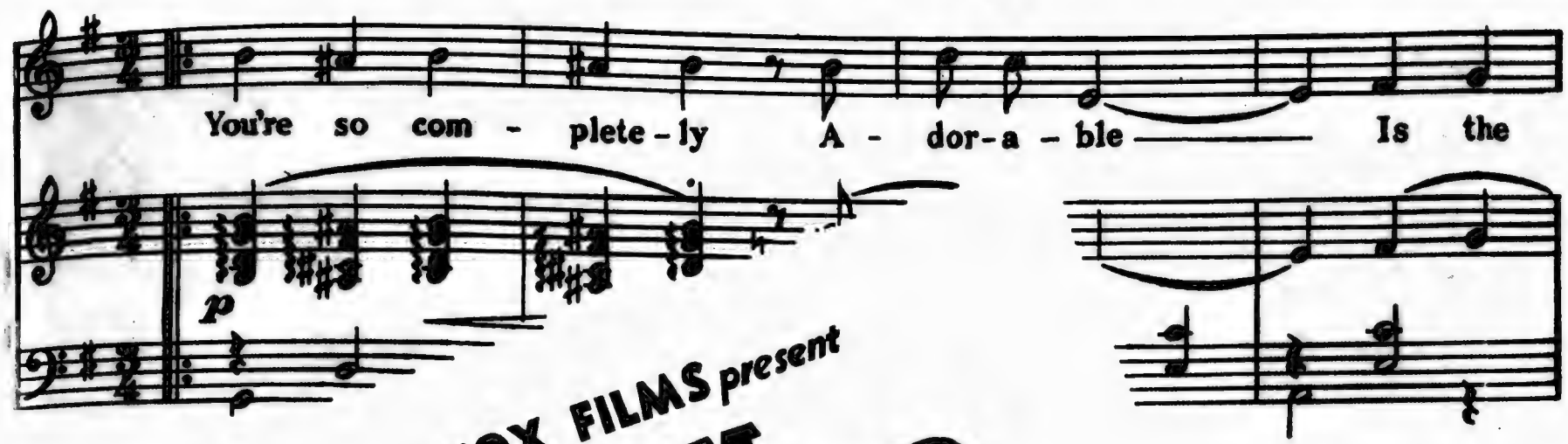
Production.—The picture is designed for the sole purpose of thrilling, and no device has been neglected in order to achieve this end. The fantastic situations follow in smooth succession, and each successive one outstrips the other in eerie incredibility. The humour, which takes the shape of a bone-headed detective and scared nigger, supplies the customary relief, and there is a touch of romance to secure a modicum of feminine appeal.

Settings and Photography.—The interiors are effectively devised and lighted, thus procuring good atmosphere.

Points of Appeal.—Thrills, humour, suspense, intriguing subject, and strong cast.

"PILGRIMAGE"



Heather Angel, the British artiste, and Henrietta Crosman, a famous Broadway stage star, are featured in PILGRIMAGE, scenes in which are pictured above. The film will be Trade shown by Fox on Wednesday, June 21, at 8.30 p.m., at the Cambridge Theatre

FOX FILMS present

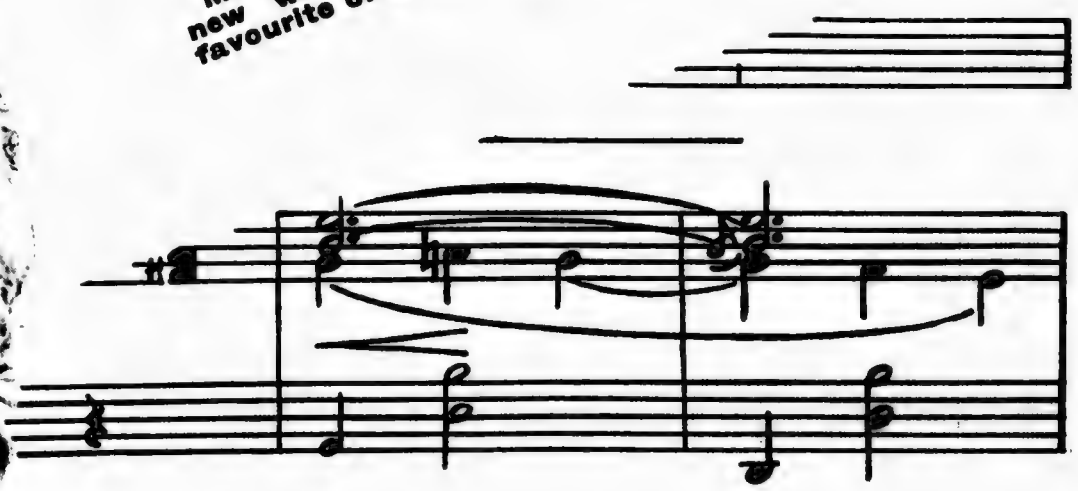
JANET GAYNOR HENRY GARAT in

Adorable

way to

Enchanting. One of the sweetest Gaynor ever made . . . . an adorable picture.
N.Y. DAILY MIRROR.

Janet Gaynor charms in delightful role.
N.Y. AMERICAN.

Musical arrangement outstanding . . . . new waltz "Adorable" promises to be favourite of coming season.
N.Y. DAILY NEWS.

A ROMANCE in RHYTHM

FOX

ALTHOUGH

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NEXT PICTUR

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Radio PICTURES

RECORDED BY RCA PHOTOPHONE SYSTEM

IT WILL POSITIVELY BE

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Radio PICTURES

RECORDED BY RCA PHOTOPHONE SYSTEM

ELEASED IN LONDON ON

[redacted]

MURDER MYSTERY MEANS BIG-MONEY BUSINESS!!

Here are two Universal shows that will give you murder mysteries as baffling, eerie and hair-raising as have ever been produced ! !

FRIDAY, JUNE 16,
PHOENIX THEATRE, AT 3 P.M.

"THE KING MURDER"

The crime that baffled Broadway now a picture to hold your patrons on the edge of their seats from first flicker to the last.

"THE FIGHTING PRESIDENT"

The World Crisis—and the men of the hour. The story of President Roosevelt and Premier MacDonald. For immediate release.

TUESDAY, JUNE 20,
PHOENIX THEATRE, AT 3 P.M.

"STRANGE PEOPLE"

13 men and women, midnight guests at the gloomy old manor of a murdered man! Strange people — weird happenings!

"KING OF THE ARENA"

STARRING

KEN MAYNARD

The great star's first picture under his new contract. Swift, colourful, exciting, with circus and Wild West Show background. Cast of hundreds !

Waltz Time

H. and F. British (A). Directed by Wilhelm Thiele. Featuring Evelyn Laye and Fritz Schulz. 7,372 *feet. Released September* 4, 1933.

AN enchanting screen operetta, suggested by Strauss's "Die Fledermaus," played against a delicate canvas, lightly mirroring the gaiety of life in old Vienna. The music and singing are delightful, the photography is exquisite, and the gossamer lightness of the piquant theme finds perfect interpretation through the artistry, personality and sweet singing of Evelyn Laye, who is ably supported by Fritz Schulz. A strong booking for high-class halls and one which, despite its superfine texture and lack of action, stands a sound chance of proving a safe proposition on its title and star, in others.

Story.—Fritz Eisenstein, a susceptible young author, goes gay unknown to his ravishing wife, Rosalinde, and is sentenced to eight days' imprisonment, commencing the following night, for riotous behaviour at the Laundry Girls' Ball. Rosalinde learns of his escapade through a nosy councillor, known as The Bat, but he breaks his vow to behave himself in the future by going to another ball, where he hopes to meet the judge and have his sentence remitted. This time Rosalinde follows him and captivates him by posing as a foreign countess. Her masquerade, however, results in him serving his sentence, and his release finds him repentant.

Acting.—Evelyn Laye is charming and provocative as Rosalinde, looks beautiful and sings delightfully. Fritz Schulz is buoyant, displays a sense of humour and has vocal ability as Eisenstein, and clever supporting cameos are contributed by Gina Malo, Jay Laurier, Edmund Breon, D. A. Clarke-Smith and Frank Titterton.

Production.—Wilhelm Thiele, the director, has given A. P. Herbert's adaptation of Strauss's opera a perfect setting, and his pictorial work is superb. The musical score, too, has been handled with imagination, and it is so well rendered by the stars that the only time the interest flags is when music is neglected for dull comedy and drama.

The picture lacks body and action in the conventional sense, but its captivating airiness, lilting melodies, pictorial charm, accentuated by exquisite photography, and gay naughtiness give it an appeal which the discerning will find irresistible. The picture is certainly a work of art.

Settings and Photography.—The Viennese interiors are perfect and many are accompanied by effective silhouette shots, the exteriors are colourful and true to period, the ballroom sequences are gay, melodious and enchanting, and the prison scenes are marked by homely humour. The atmosphere, lighting and photography are flawless.

Points of Appeal.—Title, star, music, charming story, good supporting cast, delicate treatment, excellent atmosphere, and brilliant photography.

Big Town

Universal. American (A). Directed by Arthur Hoerl. Featuring Lester Vail, John Miltern and Frances Dade. 4,918 *feet. Release date not fixed.*

A SLENDER, conventional newspaper drama, laboured in its development and far from convincing in its characterisation. Side issues are employed to bolster up the plot, but the sentimental interludes and streak of alcoholic comedy fail to lift the picture into the front rank.

Story.—James Wyley, young proprietor of the *Daily Sentinel*, determines to cleanse the city of vice. He launches a big campaign and ultimately discovers that Frederick Holman, a prominent citizen and his prospective father-in-law, is the secret head of a gang of blackmailers. Undeterred by the information, he carries the war into the enemy's camp and turns the tables on Holman, who commits suicide when he finds that he has inadvertently blackened his own daughter, Patricia. Patricia, however, is cleared of a trumped-up vice charge, and she and Wyley make a fresh start.

Acting.—Lester Vail is very stagy as Wyley, and Frances Dade is little better as Patricia, but John Miltern is convincing as Holman and Geoffrey Bryant is amusing as an inebriated reporter.

Production.—The drama is marked by familiar characteristics, and its inability to deviate from the conventional robs the more serious situation of suspense. The picture's convenient second-feature length is its booking attraction.

Settings and Photography.—Newspaper office, night-club interiors furnish the unpretentious background.

Points of Appeal.—Popularity of the subject and marketable length.

High Finance

First National. British (A). Directed by George King. Featuring Gibb McLaughlin and Ida Lupino. 6,101 *feet. Released November* 6, 1933.

FINANCIAL drama, the human story of which fails to find full expression owing to the simple, platitudinous dialogue, stilted development, and a tendency to exaggerate in the characterisation. The moral, however, is quietly driven home, and the situations, coupled with a popular love interest, should make a direct appeal to the not too sophisticated. Average supporting feature for the masses.

Story.—Sir Grant Rayburn, an egotistical financier, prides himself on his success and freedom from mistakes, and uses his power to browbeat others. His pride, however, takes a fall when he disregards the advice of his solicitor, Ladock, and foolishly allows himself to be exploited by crooked promoters. A prison sentence follows, but the experience changes his outlook on life and he finds humanity at last. On his release he willingly consents to the marriage of his niece, Jill, to Ladock's son, Tom.

Acting.—Gibb McLaughlin is very theatrical as Sir Grant, and his inability to bring the character to life robs the picture of some of its purpose and drama. Ida Lupino is quite charming as Jill, and John Batten is not too bad as Tom, but John Roberts and D. A. Clarke-Smith are stilted in supporting rôles.

Production.—There is a lesson to this drama, and had it been treated with imagination and allowed to unfold with more logic it could have grown into first-class entertainment. As it is, it seldom escapes from the shackles of the novelette.

Settings and Photography.—The exteriors are not too bad, but the interior scenes, particularly the prison sequences, are very stagy. The atmosphere is not good.

Points of Appeal.—Simple story, popular romance, and naive emotional appeal.

Black Beauty

Pathe. American (U). Directed by Phil Rosen. Featuring Esther Ralston and Alexander Kirkland. 6,187 *feet. Release date not fixed.*

CLEAN, unpretentious equine romance, based upon Anna Sewell's well-known novel, which has a simple charm and freshness all its own. The quiet, obvious development is accompanied by human drama, pleasing detail and good atmosphere, and the horse interest is made appealing.

The film makes a welcome break from hackneyed sex melodrama, and represents an attractive and useful two-feature programme proposition for all classes, young and old.

Story.—Cameron, a young Southerner in financial straits, backs his all on his horse Black Beauty, which he has bred and reared for a big race. The villainy of Jordan, his rival tor Leila, a charming widow whose wealth prevents him from proposing, causes Black Beauty to be scratched, and the horse and its owner sink to the gutter by different avenues. Leila, however, is the means of bringing them together, and all three find the happiness they deserve.

Acting.—Alexander Kirkland gives a sensitive portrayal as Cameron, and is quite equal to the dramatic demands. Esther Ralston is an attractive and sympathetic Leila, and Gavin Gordon makes a first-class villain as Jordan.

Production.—The technique of Anna Sewell's story is a trifle old-fashioned, but its sentiments are sound and the horse interest, so cleverly worked into the narrative, assures strong popular appeal. The drama is undoubtedly designed to appeal to the masses, the majority, and the producer and the players have done their work with conscientiousness.

Settings and Photography.—The birth of Black Beauty, his triumphs and fall, are depicted in homely detail, and the tragic and sentimental notes are struck with unerring skill.

Points of Appeal.—Title, popular horse interest, pleasing sentiment, good thrills, and painstaking treatment.

Facing the Music

Wardour. British (U). Directed by Harry Hughes. Featuring Stanley Lupino, Nancy Burne and Jose Collins. 6,207 *feet. Release date not fixed.*

FARCICAL comedy with music, a lively, popular medley of romance, song, and slap-stick, which scores heartily with new gags and situations, and puts new life and pep into the evergreen ones, through the high speed versatility and resourcefulness of Stanley Lupino.

The staging and team work are excellent, and these important attributes complete the film, which is good, clean fun from start to finish. Capital comedy booking.

Story.—Jack Foley, an impressionable youth, falls instantly in love with Nina Carson while at the opera, and persistently pursues her. She shows resentment at first, but he worms his way into her affections through her ample aunt, Madame Calvini, an opera singer, to whom he sells a publicity stunt.

He arranges for her jewels to be stolen while she is on the stage singing "The Jewel Song" in "Faust," but his gag misfires when real crooks seize the valuables. However, he succeeds in retrieving them after much excitement back-stage, and Nina shows appreciation in tangible form.

Acting.—Stanley Lupino is in rare form as Jack, and his clever footwork and spontaneous humour allow the proceedings to be played at a merry tempo. Nancy Burne is a charming and unaffected Nina, Jose Collins displays a shrewd sense of character as Madame Calvini, and no fault can be found with the support, contributed by Doris Woodall, Morris Harvey, Lester Matthews, and Nancy Brown.

Production.—Harry Hughes, the producer, has directed this artless comedy on straightforward lines, and relies upon good timing, team work and slick action for his effect. Music and romance dovetail neatly into the lively plot, and the many issues converge into a riotous slap-stick ending.

Settings and Photography.—Apartment and hotel interiors are spacious, the two exteriors are authentic, and the back-stage sequences furnish a happy field for fooling. Lighting and photography are good, and the tuneful musical score is deftly employed to give the action rhythm.

Points of Appeal.—Versatility and good humour of popular star, amusing story, first-class team work, good slap-stick, popular romance, and excellent staging.

Viennese Waltz

Wardour. German (U). Directed by Conrad Wiene. Featuring Michael Bohnen and Lee Parry. 7,430 *feet. Release date not fixed.*

MUSICAL romance, based upon the life of Johann Strauss and incorporating many of his most tuneful compositions, staged with a careful regard to the period, atmosphere, detail, and pictorial appeal.

The tempo is on the slow side, and the voice-doubling and dialogue are unconvincing, but these faults, which inevitably creep into an Anglicised German film, are not sufficient to depreciate the film's strong chances of meeting with success in high-class halls, those which should include true lovers of music amongst their patrons. The title, too, and the name of Strauss lend themselves to exploitation.

Story.—Johann Strauss, composer of light music, struggling for recognition, finds his opera, "Die Fledermaus," meets with a hostile demonstration at its premier, and is unaware that Count Domsky, his rival for Lilli Dumont, is responsible. Heartbroken, he goes to Paris, and is ill-inclined to conduct the premier in Berlin.

A meeting with Lilli, however, makes him determine to go; this time the opera is rapturously received, and his success is followed up by his appointment as Court musician to the Emperor. Following this, Domsky gallantly stands aside, and Strauss and Lilli find happiness.

Acting.—Michael Bohnen and Lee Parry play Strauss and Lilli respectively, and they and the supporting cast look their parts, but the feeble added English dialogue is a handicap.

Production.—The story is of the slightest, but, nevertheless, provides a delightful excuse for introducing Strauss's charming music and picturesque scenes of old Vienna and the banks of the Danube. The serious and the comedy interludes are not helped by the unconvincing voice-doubling and childish dialogue.

Nothing, however, can detract from the quality of the music and the singing, and it is this, together with the irresistible pictorial appeal, that makes the picture a proposition of undeniable potentiality for good-class halls.

Settings and Photography.—The Viennese settings, "Die Fledermaus" premier, and Parisian and Court sequences are flawless in detail, and the shots of the Danube, all accompanied by delightful music, are superb. The lighting and photography are exquisite.

Points of Appeal.—Light, appealing romance, delightful atmosphere, charming music, title, and the name of Strauss.

King of the Jungle

Paramount. American (U). Directed by H. Bruce Humberstone and Max Marcin. Featuring Buster Crabbe and Frances Dee. 6,240 *feet. Release date not fixed.*

WILD animal thriller, a clever stunt proposition which rings the changes effectively on a Tarzan theme and is refreshingly free from that evidence of cruelty which the conventional animal picture seldom escapes. The star, Buster Crabbe, has perfect physique, and his performance, as a wild jungle man, is marked by care and conviction. The thrills are handled on a big scale and cannot fail to register, while the sentiments are skilfully attuned to popular tastes. A novelty booking which should make an undoubted hit.

Story.—Kaspa is left alone in the jungle at an early age when his parents are killed by wild animals and grows up with lions, over which he exercises amazing control. When he reaches manhood he is captured, together with a herd of lions, and sold to Neil Forbes, a circus proprietor, who brings him to New York.

He escapes from captivity, but is won over by the charm of Ann Rogers, a young school teacher. She is employed by Forbes to educate Kaspa, and she tours with him and his stupendous lion act. He yearns, however, to return to the jungle and give the animals their freedom, and his wish is fulfilled when he earns sufficient money to buy them back from Forbes. His return, of course, is accompanied by Ann.

Acting.—Buster Crabbe has a very difficult rôle to portray as the wild man Kaspa, but he fulfils his part with conviction and is helped by his superb physique, which enables him to look the part. Frances Dee is sympathetic and natural as Ann, Sidney Toler is good as Forbes.

Production.—Nobody will deny that this picture is hokum, but it is good hokum put over with all the resourcefulness of the Paramount studios and players behind it. The fantastic story is unfolded with a sincerity which invests it with some conviction, and popular sentiment is effectively employed to balance the animal thrills, which have seldom been surpassed. Novelty appeal is the film's booking angle and strength, and given the necessary publicity it will not fail to register with the majority.

Settings and Photography.—The early scenes showing the hero as a small boy making himself at home in a lion's lair surrounded by cubs is captivating, his later capture together with the lions is exciting, while the performing lions and the culminating stampede and other wild animals, including elephants, gives the climax a kick which makes its happy ending possible. Lighting and photography are good.

Points of Appeal.—Good work by new star, healthy animal thrills, pleasing sentiment, excellent staging, and resourceful direction.

I Love that Man

Paramount. American (A). Directed by Harry Joe Brown. Featuring Edmund Lowe, Nancy Carroll and Robert Armstrong. 5,900 *feet. Released November* 6, 1933.

UNCONVENTIONAL romantic drama, with a strong gangster element, the entertainment of which lies principally in the interesting characterisation of a strong cast, slick development and smart dialogue, the story being thin. The moral is slightly obscure, but it is nevertheless there, and is responsible for appealing and popular sentiment. Average two-feature programme, with star and title pull.

Story.—Brains Stanley, a handsome confidence man, meets Grace Clark, a girl interested in uplift work, and so fascinates her that she becomes his mistress. He makes many determined efforts to go straight, but inclination and circumstance do not make his task easy.

However, he eventually drifts to a small town where he becomes partner to a glass manufacturer, and succeeds. One day his past visits him in the shape of Mousey and Driller, two gangsters whom he had tricked, and when he goes to pay them off he finds that his partner has absconded with the firm's liquid assets. They then force him to help them rob the local bank, and he is mortally wounded while protecting Grace, whom he marries before he passes over.

Acting.—Edmund Lowe displays a cool, engaging effrontery as Brains, and makes a dishonest character a fascinating one. Nancy Carroll is appealing as Grace, and Robert Armstrong and Warren Hymer are convincing as the gangsters. There is a strong cast in support.

Production.—The picture opens in a comedy vein, and it is some time before the proceedings take a dramatic turn. The blending of the two contrasting elements, however, is carried out quite well, and the efficiency of the production work and the entertaining strength of the characterisation allows the unconventional but rather purposeless romance to come to life. Sentiment, powerful in its appeal, knits the narrative firmly together, and the staging is excellent.

Settings and Photography.—A fine range of settings and first-class camera work promote good atmosphere, and the final thrill has poignancy and punch.

Points of Appeal.—Slight but holding story, humorous, exciting and sentimental detail, good characterisation, treatment and atmosphere.

A Shriek in the Night

Gaumont. American (A). Directed by Albert Ray. Featuring Ginger Rogers, Lyle Talbot and Purnell Pratt. 6,262 *feet. Release date not fixed.*

MYSTERY drama, embellished with a slick, conventional newspaper element, and splashed with popular romance. Sound characterisation helps to conceal the commonplaces that creep into the development, and experienced direction sees that the solution is well held, and that adequate tempo is maintained. Good programme booking.

Story.—A mystery surrounds the murder of a wealthy politician, one who pulls the strings, in his sumptuous apartment. Patricia Morgan, a newspaper reporter, succeeds in gaining vital information, but her story is stolen from her by her lover, Ted Rand, a rival newspaper reporter. The two, however, work in co-operation, and, by discovering a reason for the crime and others, set their fingers on the real culprit.

Acting.—Ginger Rogers acts like a reporter as Patricia, and is charming enough to make a popular heroine. Lyle Talbot is decisive and virile as Rand, and Purnell Pratt is vital, and delivers his dialogue with convincing rapidity as a police inspector.

Production.—Many interests are worked into the story, and none of them is new, but they are blended with a skill and slickness which paves the way to exciting and unexpected situations, all of which are balanced by the quiet, tempering effect of popular romantic sentiment. A good cast gets down to its work with seriousness, and the keenness of the players, coupled with the sound direction, enables the twists and turns to gain their point. The film comes well up in the mystery thriller class, and is a two-feature programme proposition of safe merit.

Settings and Photography.—The settings, mostly apartment interiors, make for good atmosphere, the thrills are neatly timed, and the lighting and photography display imagination.

Points of Appeal.—Popular subject, unexpected twists, thrills, popular sentiment, and good characterisation and atmosphere.

Kroo, the Savage

Stahl-Pyramid. Five reels. Release date not fixed.

A DOMESTIC travel picture dealing with a day's round in a West African village. The film is well produced and photographed with suitable commentary. It contains nothing outstanding, but is of quiet interest to adults, and of definite educational value to juveniles.

Production.—Opens with a commentator who appears in person introducing shots of Kroo-boys surf-riding, and a Europeanised coastal town. The real object of the film, a village in the interior, is approached by lagoon.

The commentator makes his bow, and sub-titles describe what cannot be inferred by synchronised sequences, visualising natives at work, killing a snake, weaving cotton, and performing ceremonial dances.

The high light of the photography consists in some charming shots of animals, insects, and human beings seeking shade at noon.

There is no individual characterisation; the action is confined to a typical day in native life. Synchrony is effective throughout.

Points of Appeal.—Peaceful travelogue, minus thrills or horrors (except for a brief despatch of a bush snake), but interesting and of human aspect.

(Continued on page 25.)

TRADE NOTES AND NEWS FROM IRELAND

White Cinema Club To Repel Censorship Attacks

REPORTS were considered at the June meeting of the White Cinema Club, that local authorities in provincial districts were becoming more and more inclined to try to impose harsh censorship and other regulations upon exhibitors who were unable to offer any effective resistance.

It was decided to give every exhibitor all assistance possible, and to invite them to forward their complaints to the club, which would immediately investigate them and take suitable action to get them remedied.

The Film Censorship Committee of the Churches in Belfast is now altering its plan of campaign, and it is learned on excellent authority that there is to be a change in the method of lodging complaints. In the past complaints have been passed along as soon as they have been received. Now they will be fully investigated before being sent on to the Police Committee. The new attitude of the Churches in deciding to investigate complaints is considered significant.

Censorship Demand

At a meeting of Dungannon Town Council, a letter was read from the Armagh Diocesan Board of Temperance and Social Welfare, urging action by the Council to prevent the screening of undesirable films and offering, if the Council decided to set up a local censorship committee, to help in every way possible.

The Clerk pointed out that as the licensing authority, the Council could impose any restriction in the licence, it was decided to refer the matter to a committee for a special report.

More Improvements

To permit of the preliminary work in connection with the large extensions to the Imperial, Belfast, to be carried out, the hour of opening has been set back until 3 p.m. At the end of the month the house will close down for several weeks to enable the main and more important work to be carried out. Across the road, at the Royal, interior and exterior redecorations are being carried out, whilst not far away, in High Street, the Lyric has closed for a fortnight to enable a comprehensive plan of renovation to be carried out. Other houses, too, are contemplating having alterations and improvements made.

Sunday Boxing But No Kinemas

One of the most glorious examples of inconsistency is shown by Belfast Corporation. Under no consideration will it permit kinemas to open on Sundays, although Sunday boxing, despite the protests of religious bodies, is not only permitted, but the promoters are practically unrestricted.

Possible Extensions

Ferris Pounds and his fellow directors of Irish Electric Palaces, Ltd., have purchased the Grand Hotel, Bangor, which adjoins their theatre, the extension of which will be considered at an early date. Letterkenny, by the way, is to have a new kinema in Lower Main Street, one of the promoters of which is Billy James, of the Midland and City Cinemas, Londonderry. Clearance of the site has commenced, and it is hoped to have the building ready for opening by October at the latest.

Newtownards Dispute

The dispute at Newtownards, between the Council and Campbell Morrison, at the Picture House, concerning the size of the Category Board, has not been settled. The Council want a bigger one, but Mr. Morrison points out that the one he has erected is the one approved by the authorities in England, and by the L.C.C. Further developments are likely to prove interesting.

After having been closed for a considerable time, Kilkeel Picture House is to be reopened under new management, by a Belfast company, who are installing talkies.

Nancy Brown at Belfast

Nancy Brown, of "Maid of the Mountains" fame, made personal appearances at the Hippodrome, Belfast, and sang at three performances per day to huge audiences. She was received at the City Hall by the Lord Mayor, Sir Crawfurd M'Cullagh, C.B.E.

An Irish Film

Production has started on the making in the Free State of a film, entitled "Guests of the Nation." It deals with the Anglo-Irish War, and the Free State authorities are loaning equipment, armoured cars, etc. Dennis Johnston, B.L., of the Gate Theatre, Dublin, is in charge of the production, and with one exception none of those taking part has had any film experience. It will be silent but synchronised with music and effects.

Vilma Banky, the star of THE REBEL (Universal)

IRISH DIATRIBE AGAINST THE KINEMA

FILMS A RIVAL TO EVENING CLASSES

As was only to be expected the Technical Education Congress of Ireland, held in Belfast, would have something to say about films, and in a paper read dealing with "The Kinematograph in Relation to Education," Ernest M. E. Joynt, M.I.Mech.E., principal of the Technical Institute, Bolton Street, Dublin, in addition to explaining how the kinema could be used for teaching purposes, also launched a vitriolic attack on entertainment films.

The influence of the popular kinematograph, he said, on the moral understanding and development of the children and young people was at present a subject of the gravest concern, not only to their religious leaders, but to all whose duties were intimately connected with the upbringing of youth.

It was generally agreed, except by, perhaps, those who were merely interested in the film Industry as a source of gain, that the effect of the ordinary picture houses on the youthful mind was pernicious—even demoralising. The view was held, and there was much evidence to support it, that the majority of films displayed tended to familiarise boys and girls at an early age with various forms of evil of the grosser kind; that they tended to impair their sense of moral values; that they weakened their appreciation of the higher and more helpful aspects of conduct, and that, by an unhealthy appeal to the imagination, they gave rise to an attitude towards the problems of life which was warped and misleading, and which was inimical to the development of those mental habits most likely to be of service in a useful career.

The ears of teachers were repeatedly offended by inane expressions and the degrading slang learned in the picture houses.

It was also to be noted that in cities the picture house was a serious rival to the evening technical schools.

A scene from THE VAMPIRE BAT, with Lionel Atwill and Fay Wray (P.D.C.)

John and Lionel Barrymore in RASPUTIN—THE MAD MONK (M-G-M)

M-G-M TRADE SHOW WEEK

"GABRIEL" HEADS STRIKING SERIES

"Rasputin" Next Thursday

ANOTHER big Trade show week is planned by Metro-Goldwyn-Mayer to commence on Monday next, June 19, when four and perhaps five subjects will be screened. "Gabriel Over the White House" is the first of the batch that will be shown at the Prince Edward on Monday at 8.45 p.m. This subject, which has been having a very successful run at the Empire, is a screen version of the novel "Rinehard," by Col. F. T. Tweed. As the first photoplay which has taken a United States President through the turmoil of modern days, it is considered to be the most daring motion picture ever produced.

Walter Huston appears as the Hon. Judson Hammond, President of the United States, around whom an amazing chain of events revolves. Karen Morley plays the mysterious woman in the White House, Franchot Tone has the rôle of the Presidential Secretary. Arthur Byron is seen as Secretary of State, and the cast also features Dickie Moore, C. Henry Gordon as Nick Diamond, Liquor King, David Landau, Samuel Hinds, William Pawley, Jean Parker, and Claire Dubrey.

The story starts showing Hammond as a jovial, bluffing politician, full of platitudes and a facility for avoiding direct action. After a serious automobile accident, a new, harder Hammond emerges, a President who forces the resignation of an inept cabinet, who makes Congress give him the powers of a dictator, who faces and solves the problems of racketeering, unemployment and European debts. "Gabriel Over the White House" was directed by Gregory La Cava.

Marion Davies as "Peg"

On Tuesday, June 20, at 3 p.m. at the Prince Edward, Marion Davies will be seen in "Peg o' My Heart," from the famous J. Hartley Manners play. In the rôle of the little Irish girl, who inherits an ancestral estate in England and falls in love with the young lawyer who arranged for her entrance into society, Miss Davies adopted an Irish brogue. A musical background adds charm to "Peg o' My Heart."

Onslow Stevens makes his debut as a leading man in this picture, after first winning screen attention as the playwright in "Once in a Lifetime." The large cast also includes J. Farrell MacDonald, Juliette Compton, Irene Browne, Tyrrell Davis, Alan Mowbray, Doris Lloyd, Robert Grieg, Nora Cecil, and Geoffrey Gill. The picture was directed by Robert Z. Leonard.

Crook Lawyer Trapped

Wednesday's show at the Prince Edward is a Lee Tracy subject called "Accidents Wanted." In this, Tracy takes the rôle of a lawyer who chases ambulance vans and persuades those injured in street accidents to sue for damages through him. A big transport organisation decide to set a trap for him in the person of Madge Evans. She falls in love with him and refuses to come forward with the full facts during the trial. As a result, she is sent to prison and Tracy's method of securing her release is both entertaining and thrilling.

The Three Barrymores

On Thursday evening, also at the Prince Edward, the three Barrymores will be seen in "Rasputin—the Mad Monk," a dramatic spectacle of the last days of the Romanoffs. Not only do John, Ethel and Lionel Barrymore appear, but the most imposing list of supporting players ever gathered is also included. Every rôle, even to the smallest, is filled by an artiste of international fame. The result is a cast that reads like the Hollywood "Blue Book."

John plays the rôle of Prince Chegodieff, and Ethel enacts the ill-fated Empress. The rôle of the mad monk, whose plotting is a forerunner to the fall of the Russian Empire, is played by Lionel Barrymore. Ralph Morgan is the Czar and Diana Wynyard plays the romantic lead opposite John Barrymore.

Others in this great cast are Tad Alexander, as the little Czarevitch; C. Henry Gordon; Gustav von Seyffertitz; Edward Arnold; Jean Parker, Dawn O'Day; Helen Robinson, and Mary Marden; also Purnell Pratt, Louise Closser Hale, Dale Fuller, Sarah Padden, Brandon Hurst, Nigel de Brulier, Frank Leigh, Carol Wines, Otto Lederer, Clarence Wilson, Francesca Braggioti, Max Barwyn, Charlotte Henry, Ely Malyon, Carey Harrison, Emile Chautard, Mary Alden, Evelyn Selbie, Ruth Renick, Robert Anderson, Robert Cain, Frank Reicher, George Irving, Oscar Apfel, Jean Del Val, Clay Clement, Jane Mercer, and Reginald Barlow.

The task of transposing so gigantic a theme to the talking screen was entrusted to Richard Boleslavsky, whose work with the Moscow Art Theatre gained him an international reputation as a director of the first order.

"When Ladies Meet"

On Friday the production due for screening is "When Ladies Meet," a screen version of the play at present running at the Lyric. Robert Montgomery and Ann Harding are the stars of this subject, which Harry Beaumont directed, and the strong supporting cast includes Myrna Loy and Alice Brady. Alice Brady makes her talking picture debut in this subject. For years she has been one of Broadway's leading stage actresses and she was also a great favourite with picturegoers in the old silent days. As a result of her fine work in "When Ladies Meet" she has been signed to a long-term contract by M-G-M. It will be shown at the Prince Edward at 8.45 p.m.

"The Vampire Bat"

Plays To Big Business in America

P.D.C.'s recent Majestic thriller, "The Vampire Bat," has been playing to big business in practically every town since its recent release in America.

According to the issue of *Box Office*, dated April 20, on the occasion of the screening of "The Vampire Bat" at the Columbia Theatre, Washington, business was 20 per cent. above normal and grossed best figures of the week in the capital of America.

Variety comments upon the business done with this film at the Orpheum, Minneapolis, as "big for this town"—and this was at prices increased from 40 cents to 55 cents for the evening shows.

On the occasion of the world premiere at the Winter Garden Theatre, New York, "The Vampire Bat" was held over for a second week.

The Orpheum Theatre, Boston, took $16,500 in one week for this Majestic film, and when one considers that the house record for this theatre only stands at 0,000, this is a tribute to the drawing power of "The Vampire Bat."

The release date of "The Vampire Bat" has been fixed as November 27. Lionel Atwill and Fay Wray are the stars of this outstanding production.

Binnie Hale, the famous stage star, in THE SINGING KETTLE (Br. Lion)

Continued from page 23.

Lilly Turner

First National. American (A). Directed by William A. Wellman. Featuring Ruth Chatterton, George Brent and Frank Hugh. 5,694 feet. Released November 20, 1933.

DRA... of low life, rather sordid in its theme, but made in... sting, poignant and entertaining by the quiet force, ... m and ability of Ruth Chatterton, extremely good ... orting characterisation, and convincing atmosphere. The development allows for the introduction of sphere... ay, which lightens the heavy narrative, and the crisp b... are approached from a popular angle. Safe sentime... nt for the masses, with a box-office star.

Story.—Lilly Turner, an inexperienced country girl, is swept ... er feet by Rex Durkee, a cheap side-show player, who po... as a Broadway actor, and marries him, only to find w... she is about to have a child that he is a bigamist. He des... her, and Dave Dixon, a good-hearted drunkard, marries ... to give her child a name.

The ... of them join Doc McGill's medicine show, and one day ... is saved from the unwelcome attentions of Fritz, the stro... man, by Bob, an engineer who is forced to earn a living ... a taxi-man. Bob takes Fritz's place when he is certified ... sane, and he and Lilly fall in love. She is reluctant ... leave Dave, and just as she decides to divorce him he ... seriously injured by Fritz, who escapes from the asylum. ... er loyalty forces her to remain with him, but she promises ... ob, who has secured a position in Mexico, that she will ... ntually follow him.

Acting.—Ruth Chatterton plays the disillusioned Lilly with a ... nd sense of characterisation and wins some measure ... sympathy without resorting to exaggeration. George B... t is adequate as Bob, Frank McHugh is responsible for ... light relief as the genial drunkard Dave, and Guy Kibb... is amusing as the medicine man.

Production.—The drama deals with a seamy but colourful side of lif... , and the backgrounds and wide assortment of characters ... heighten interest. The romantic theme escapes from the ... conventional, and the fine expression of loyalty delicately ... ottens the sordid interludes.

Setting and Photography.—The drab glamour and excitement of the ... travelling show business is clearly illustrated and results in ... convincing atmosphere.

Points of Appeal.—Star, soundness of the supporting characterisati... , holding story, good atmosphere, thrills and popular ... ntiment.

Destination Unknown

Universal. American (A). Directed by Tay Garnett. Featuring Ralph Bellamy and Pat O'Brien. 5,309 feet. Release date not fixed.

STRONG drama of the sea, rather disappointing as to story, but well acted with good presentation and detail. Should serve as a useful support feature, but the plot is insufficiently forceful to draw at the box-office on its own account.

Story.—Matt Brennan, a bootlegger, controls both the liquor and the water supply on the disabled schooner *Prince Rupert*. Lundstrom, the bo'sun, after finding a concealed water tank, refuses to hail passing ships, and breaks up Brennan's water barrel in the hope of getting the contraband under his control. When Lundstrom's tank is found to leak, the situation is saved by the appearance of a stowaway who has been living on the water in barrels supposed to contain sherry. The ship founders, but the crew are saved with the exception of the stowaway, and agree to start new lives.

Acting.—Pat O'Brien gives a fine performance as the bootlegger, the tough bo'sun being played with conviction by Ralph Bellamy. Minor characterisations, including that of Betty Compson as Brennan's mistress, are very good indeed.

Production.—Tay Garnett has failed to find either a central point of interest or a central character on which to build the plot, with the result that it is both vague and complicated. The tussle between the bo'sun and bootlegger for supremacy is quite clear and provides fine opening shots.

Not nearly so well defined is the stowaway's motive for being on board and then for disappearing. The love interest, too, which concerns the presence of Brennan's mistress on board, is hardly satisfactory. Detail work is good throughout, with effective dialogue, which nevertheless fails to lead to a satisfactory climax.

Setting and Photography.—Effects of the ship's rigging and shots of the schooner's deck are convincing, with interesting lighting on the whole. Some fine seascapes assist the conclusi...

Points of Appeal.—Stress the stars' performances, including an unde... bly good one by Betty Compson.

Sundown Rider

United Artists (Columbia). American (U). Directed by Lambert Hillyer. Featuring Buck Jones and Barbara Weeks. 6,120 feet. Release date not fixed.

VIGO... US outdoor drama which quietly circumvents the ob... ous without neglecting such important essentials as hard ... iding, romance, fisticuffs and suspense. A well-tried ca... brings strength to the situations, all of which are handled with imagination. Clean supporting entertainment for young and old alike, strong in pictorial appeal.

Story.—Camp O'Neill, a Westerner, is framed by cattle thieves and branded by the sheriff. He takes his revenge, however, but Maxey, the leader of the crooks, is shot dead in circumstances that incriminate him.

He is helped out of the town by Armstrong, an old friend, and when Armstrong is shot down he assumes his name and identity to secure a job on a ranch owned by Molly McCall. He becomes her foreman, and after saving her from the machinations of a rascally banker, is cleared of the charge.

Acting.—Buck Jones plays O'Neill with force and conviction, and certainly puts his heart into the fights. Barbara Weeks is an intelligent and attractive Molly, Niles Welch is a good villain, and the supporting types are efficient.

Production.—This Western has a dramatic theme of some pretensions, and it follows through to a well-timed climax, accompanying the journey with rousing fights and peerless horsemanship. The popular elements are compressed into a compact whole, and constitute a wide appeal.

Settings and Photography.—Spacious backgrounds, the herding of cattle and the excitement of the chase bring conviction to the atmosphere, and good lighting and photography do the rest.

Points of Appeal.—Good story, tough team work, pleasing sentiment, neat drama and realistic settings.

The Silk Express

First National. American (A). Directed by Ray Enright. Featuring Neil Hamilton, Sheila Terry and Guy Kibbee. 5,581 feet. Released November 6, 1933.

CRIME drama, slightly off the beaten track, which builds up good suspense, slowly but surely, through the skill of its attractive and accomplished cast and the originality of its settings. The unique character of the entertainment is a strong selling card, and its variety assures it a universal appeal. Good average programme booking.

Story.—Wallace Myton, a market manipulator, corners raw silk and demands an exorbitant price from the manufacturers. Kilgore, a young merchant, decides to fight him, and charters a special train to carry supplies from Seattle to New York. Two crooks, Burns and Craft, employed by Myton, board the train, determined to wreck it at any cost.

The express also carries Dr. Rolph, his patient, Professor Nyberg, and Paula, Nyberg's daughter, by the consent of Kilgore. The murder of Myton's secretary causes a detective to investigate and eye them all with suspicion, but the crooks are arrested in time to enable the train to arrive on time, thus turning the tables on Myton.

Acting.—Neil Hamilton is strong and persuasive as Kilgore, George Pat Collins and Harold Huber are good as the two crooks, Dudley Digges is excellent as the paralytic Nyberg, and Sheila Terry, Guy Kibbee and Allen Jenkins all represent interesting and fascinating supporting types.

Production.—The mystery element in the plot is not exactly new, but the settings and skilful interpretation invest it with fresh and arresting qualities. The efforts of the crooks to impede the progress of the train pave the way to excitement, fully charged with suspense, and the situations grow in intensity as the story unfolds. Lively entertainment is condensed into marketable footage, and the result is an attractive and useful booking.

Settings and Photography.—Although the action is limited to the train, things are cleverly kept on the move, and capital atmosphere is provided.

Points of Appeal.—New and holding story, intelligent treatment, fine characterisation, suspense, grim humour and good atmosphere.

Midnight Warning

Universal. American (A). Directed by Spencer Gordon Bennett Featuring William Boyd and Claudia Dell. 5,349 feet. Release date not fixed.

A PECULIAR, but more or less convincing mystery attaches to a tale of ingenious discovery rather than of character. It should do well as a support feature to the popular programme, is innocuous to children, but has no special attraction for them.

Story.—Dr. Walcott is shot at in an hotel bedroom in front of Cornish, a private investigator. Cornish discovers the culprit to be Eric, fiancé of Enid Van Buren. Their story is that the latter's brother mysteriously disappeared from the hotel and they hoped by shooting to scare the management into making a confession. Cornish follows the manager's car to a mortuary, finds Enid a prisoner, and discovers the hotel owner's strange behaviour was the result of Van Buren having died from bubonic plague, a matter that demanded hushing up.

Acting.—William Boyd makes of Cornish a rough and ready, but quite likeable detective. Claudia Dell is satisfactory as Enid; minor rôles are capably, if not outstandingly, handled.

Production.—Spencer Gordon Bennett, although obliged to develop his story largely by means of dialogue, has made it sufficiently convincing, and rivets the attention by sustaining the mystery until the last. The theme is unusual, but the characters' motives are made to seem plausible. The atmosphere is occasionally tense, but not grim; even the mortuary scene is not calculated greatly to horrify. Dialogue, though profuse, is natural, and to the point.

Settings and Photography.—Interiors predominate, and consist chiefly of the hotel and studio.

Points of Appeal.—Unusual, ingenious story, which mystifies more than it horrifies.

The Shadow Laughs

Universal. American (A). Directed by Arthur Hoerl. Featuring Hal Skelly, Rose Hobart and Harry T. Morey. 5,951 feet. Release date not fixed.

MYSTERY drama, quite well characterised and convincingly set, but a little confusing in its development. The producer in his eagerness to conceal the identity of the killer until the last, has rather confused the issue. Still, what the picture lacks in clarity is offset by its slickness, action and thrills. Useful supporting feature for the masses.

Story.—Following the murder of a night watchman at a bank, a crime attributed to a mysterious figure known as "The Shadow," other people implicated in the robbery are mysteriously killed.

Robin Dale, a go-ahead reporter with a sense of humour, starts an independent investigation, and with the help of Ruth Hackett, secretary to John Tenant, vice-president of the bank, secures clues which the police had missed. "The Shadow" turns out to be Tenant, and Robin brings about his arrest in the nick of time to save Ruth.

Acting.—Hal Skelly is very good as Dale and has a disarming personality. Rose Hobart is serious and attractive as Ruth, Walter Senner defies detection as Tenant, and Harry Morey is strong as a police chief.

Production.—There are many strings to the plot, but the emphasising of the lesser ones tends to obscure the development. However, the disentanglement does not require great intelligence, and once the fundamentals are grasped, the entertainment takes an exciting and thrilling shape.

The cast is more than equal to the demands, and good characterisation helps the popular story over considerably. For the masses, for whom it is devised, the picture represents safe two-feature programme fare.

Settings and Photography.—There is an adequate range of settings, good atmosphere being one of the film's major assets.

Points of Appeal.—Exciting story, good characterisation, thrills, and simple romance.

SHORTS OF THE WEEK REVIEWED

FIRST NATIONAL

SKY SYMPHONY. American (U). Two reels. Release date not fixed.—A musical novelty number, with dance and song, unique in its presentation. Good short attraction.

PARAMOUNT

LET'S DANCE. American (U). Featuring Brush and Allen. 970 feet. Released November 20, 1933.—Amusing cross-talk comedy, set in a lively atmosphere. Good popular fill-up.

RADIO

BALI. American (U). One reel. Release date not fixed.—This travelogue, a most interesting contribution to the Vagabond Adventure series, deals with native life on the island of Bali, off Java. The commentary is entertaining and instructive, and the photography is excellent.

PANICKY PUP. American (U). One reel. Release date not fixed.—Gay and lively Tom and Jerry cartoon. Good fill-up.

HAPPY HOBOS. American (U). One reel. Release date not fixed.—A Tom and Jerry cartoon which brings fresh humour to an old theme. Acceptable fill-up.

OPENING NIGHT. American (U). One reel. Release date not fixed.—The humours of a first night are registered by clever cartoon work which makes this Æsop fable an excellent short attraction.

MAGIC MUMMY. American (U). One reel. Release date not fixed.—In this amusing cartoon Tom and Jerry, members of the mobile police squad, trace a mummy stolen from a museum, after a hair-raising visit to a cemetery, where they hear songs and music from the skeletons. Good fill-up.

GAY CAMPAIGNERS. American (U). Featuring Clark and McCullough. Two reels. Release date not fixed.—Knockabout comedy, broad in its humour, dealing with the misadventures of two political campaigners. Useful short feature.

I HAVE TWO. American (U). Featuring Harry Sweet. Two reels. Release date not fixed.—The efforts of a couple of sailors to discover a man with a knuckle duster lead to pantomimics in a Mexican dance hall. Broad humour suitable for popular halls, with quite good work put in by the star.

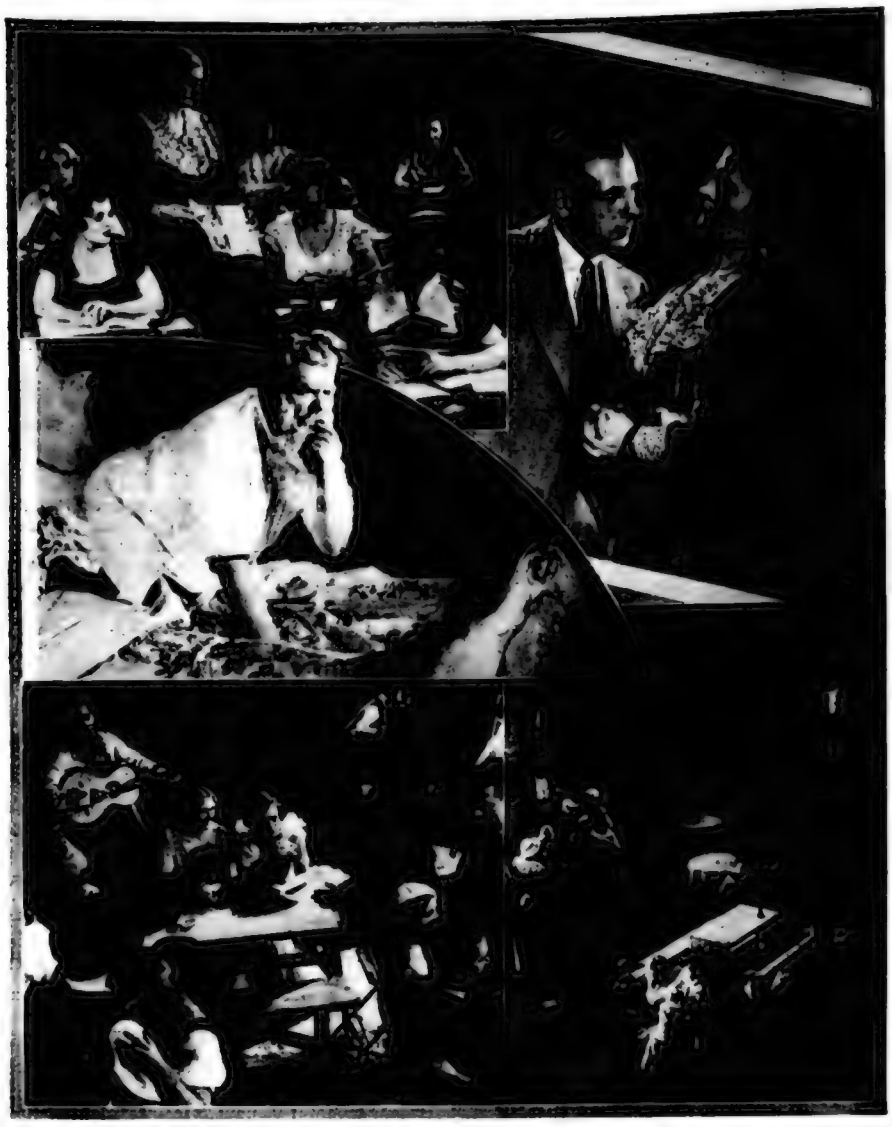
WARNER

HOW TO BREAK 90. American (U). One reel. Release date not fixed.—"Down Swing" and "Impact," two further additions to this interesting series of Bobby Jones' golfing shorts, are put over in an instructive and entertaining manner, and, like their predecessors, should appeal to the golfer and layman alike.

THE GRIP. American (U). One reel. Release date not fixed.—Bobby Jones golfing short, instructive, entertaining and presented with showmanship.

Hanns Schwartz, the Director, Peter Gawthorne, Marcot Grahame and Reginald Fogwell on the PRINCE OF ARCADIA set at Walton

Jack Raymond directing an attractive sequence in UP TO THE NECK at the B & D Studios with Ralph Lynn. Ben Travers, the author, is also on the set



Scenes from MAID HAPPY, which W. & P. Films will Trade show on Thursday, June 15, at the Phœnix Theatre. The stars of this first Bendar Film production are Charlotte Ander, Dennis Hoey, Sybil Grove, H. Saxon Snell, and Marjory Mars

RADIO'S COMING PRODUCT

FIVE PICTURES FOR JULY SHOWING

"This Week of Grace"

ALTHOUGH Radio will not be Trade showing any more of their 1933-34 product until the end of July, the Hollywood studio is ahead of production, and even now there are four pictures awaiting Trade show.

In addition to these four American pictures, Gracie Fields' next, "This Week of Grace," is now nearing completion at the Ealing studios.

Ready for July

"The Silver Cord" is one of the most important of those already completed. This is a strong drama and is the film version of a play by Sidney Howard successfully presented by the New York Theatre Guild. Irene Dunne has the support of a well-known American stage character actress, Laura Hope Crews, with Eric Linden, Joel McCrea and Frances Dee also in the cast.

"Emergency Call" is another offering which Radio Pictures assures us will be found well above the average. This film shows up the "ambulance chaser" racket, which is exposed in a drama full of punch and thrills. Bill Boyd is starred, with William Gargan, Wynne Gibson, George E. Stone, and Reginald Mason in the cast.

"Melody Cruise" is a musical extravaganza, the scene of which is an ocean-going yacht on a pleasure cruise. The songs and melody are taken care of by Phil Harris and his orchestra, well known throughout America for his broadcasts from the Cocoanut Grove at the Ambassador Hotel, Los Angeles; whilst the comedy is in the capable hands of Charles Ruggles and Chick Chandler. The feminine side of the cast is headed by Greta Nissen, June Brewster and Helen Mack, with a group of forty Hollywood beauties for the several dance ensembles.

"To-morrow at Seven" is another Radio picture ready for showing. This is a mystery drama featuring Chester Morris and Vivienne Osborne and concerns the grim happenings that occur aboard an aeroplane and in a mansion in the Lousiana swamp lands. Frank McHugh and Allen Jenkins provide humour as a pair of dumb detectives endeavouring to solve the mystery.

"This Week of Grace"

In addition to these films, there is "This Week of Grace," starring Gracie Fields with one of the strongest supporting casts ever assembled for a British picture. Henry Kendall, John Stuart, Frank Pettingell, who have important rôles, are all of them stars in their own right.

With the box-office magnetism of Gracie Fields' name, these should make the success of "This Week of Grace" a foregone conclusion, even before the picture is finished. Maurice Elvey is in charge of the direction, and Radio Pictures are confident that this third Gracie Fields picture will top the record figures of "Sally" and "Looking on the Bright Side."

All these five pictures will be Trade shown during July, and the London release date of "This Week of Grace" has been definitely fixed for October 16.

"But the Horse Won't Talk"

"Black Beauty" a Different Film

IN Anna Sewell's world-famous novel, "Black Beauty," the equine hero, tells his own story. The novel represents, in fact, the autobiography of a thoroughbred, with a bunch of highly interesting humans stalking dramatically across its pages.

The human element (the stars are Alexander Kirkland and Esther Ralston) forms just the background against which this romantic and powerfully dramatic story is told. It is, in effect, the life story of Black Beauty, from the day of his début at the wonderful New Year's party as a delightful foal, the hope of his master that the thoroughbred may restore his lost fortunes, to the day when horse and master find themselves in the depths, to be reunited in dramatic fashion.

There is a charming love story interwoven with "Black Beauty's" autobiography, a story which at times evokes the ready tear and plays upon the heart-strings.

It is not widely known that Anna Sewell, who gave "Black Beauty" to the world, was born at Yarmouth, England, in 1820, of Quaker parents, and that she was past 50 when she undertook the writing of Black Beauty's story. Its popularity was instantaneous, and in point of circulation, the book is said to rank eighth amongst the world's best sellers.

GRACIE FIELDS' LUCK

Film Title Wins Sweep Prize

Exhibitors are not the only people to whom Gracie Fields brings luck. According to a letter received from A. H. Greenland, the manager of the Coliseum, Cheltenham, one of his patrons was so pleased with Gracie's last picture, "Looking on the Bright Side," that he used the title as his *nom de plume* for his Irish Sweepstake ticket, and drew a horse and £1,500.

Those exhibitors who are going to book the Radio picture she is now making, "This Week of Grace," might do well to remember this when they are cudgelling their brains for fancy names for their own tickets. Many a winner has been picked for less reason.

LUTON RATING APPEAL FAILS

Improvements that Were a Necessity

AN unsuccessful attempt to get the Luton Area Assessment Committee to reduce the rateable value of the Grand Theatre from £480 was made last week. Bad trade, reduced seating capacity and the competition of the Alma Kinema were among the points stressed by W. M. Rider for the applicants, while M. Wilk, representing the rating valuer, argued that the house was worth the figure mentioned on account of the improvements that had been made.

Admitting that the theatre with improved seating was better than it was before, Mr. Rider submitted that that should not increase the value per seat for rating purposes because this improvement was an absolute necessity to prevent the theatre going out entirely.

Oldham Discusses Film Censorship

OLDHAM Watch Committee has had before it correspondence dealing with the model conditions recommended by the Home Office for incorporation in kinematograph licences

The Chief Constable, A. K. Mayall, replied to this that the conditions which had been approved by the committee would not come into operation until the beginning of the new licensing year in 1934.

The Chief Constable explained that the policy of the Watch Committee was not to accept as final any decision of the film censors. The passing of a film which held an "A" or "U" certificate did not mean that it could be exhibited in the borough. He had caused a strict inspection to be made of all films, and arranged for viewing by the Watch Committee, who had rejected some films as not suitable for exhibition though passed by the censors. The final judgment was made by the Watch Committee.

Miss Mary F. Hearne, the secretary of the Oldham Kinema Inquiry Committee, wrote asking for the adoption of the recommendation with regard to horror films: "That kinema exhibitors, when showing a film of a horrifying character, will exhibit notices outside the kinema that the film then on exhibition is unsuitable for children, and that parents are advised not to bring their children."

The Chief Constable explained, in his reply, that with regard to "horror films" that matter was not included by the Home Office as a recommended model condition.

Councillor Freeman considered it would be an incentive to children to try and get in a kinema announcing that the film was not suitable for children.

Combined Boost at Hull

"Smilin' Thru" Does Big Business

Managers G. Gill (Cecil) and M. Thompson (Central), Hull, combined forces for the concurrent screening of "Smilin' Thru" (M-G-M).

Arrangements were made with a large music store for a special window display of the theme song. Above the shop entrance was a streamer board with the title in 18-in. letters. The interior display was very effective, as every piece of music was "Smilin' Thru." Cut-outs of Norma Shearer, Frederic March and Leslie Howard were placed in the centre, and scenes from the film were arranged at each side. A Panatrope played the song at intervals.

Woolworth's placed at the disposal of the showmen a large counter decorated with flowers and cut-outs of ladies in crinolines. Handbills were placed on the counter, and the title was suspended from the ceiling.

The Cecil Orchestra helped in the boost the week prior to the screening by playing the theme song and music from the period. With the assistance of E. Jordan, chief projectionist of the Central, Mr. Thompson arranged a programme of appropriate music over the non-sync.

FOR "AIR MAIL"

Picturesque Clay Model at Edinburgh

Duncan Ross, manager of the Regent, Edinburgh, turned his talent as a clay modeller again to account in his lobby display for "Air Mail" (Universal). Two aeroplanes, suspended from arms attached to a motor whirled round and over a clay model of a miniature rural setting, which included a farm steading, and an aerodrome with hangars and landing ground.

SAM E. MORRIS

WARNER EXPANDS IN EUROPE

More Foreign Branches Opened

PURSUING his policy of steady world expansion, Sam. E. Morris, vice-president of Warner Bros., in charge of foreign distribution, has now made arrangements for the opening of fourteen new divisional offices in Europe and the near East countries.

Offices were opened this week in Milan, Florence, Naples and Rome, in Italy, while the fifth will later be established.

Spain has two more branches this month, while others are planned for Bilbao, Valencia and Seville. Portugal will be covered by a central office in Lisbon which will soon be in operation. Egypt then comes next, where, by September, branches will have been inaugurated in Cairo and Alexandria.

Operations of the new branches will be supervised by Robert Schless, managing director for France, with headquarters in Paris.

Singleton Circuit Outing

All Aboard for Cinema Club Cruise

Last Sunday the staffs and friends of the Singleton circuit, Glasgow, numbering 200, journeyed by coaches to the Land o' Burns on their annual excursion.

Those present at the outing included G. Singleton; R. V. Singleton, J.P., and Mrs. Singleton; Mr. and Mrs. R. Brown; R. V. Singleton, Jun., and Mr. MacFarlane (all directors of the circuit).

After a pleasant run, the company halted at the Belle Isle Estate, Ayr, for lunch. Afterwards, a fine programme of sports was carried through, and the prizes were presented by Mrs. Singleton.

The annual competition for the shield was won by the office staff, the Kilkirk Cinema being runners-up.

Club Cruise Next Sunday

The Cinema Club, Scotland, cruise next Sunday, June 18, looks like being another big success.

The tickets are selling exceptionally well, and late-comers are advised if they have not procured their tickets to get them now from the secretary, 163, Hope Street, Bob Angus, 118, Renfield Street, Glasgow.

The boat leaves the Broomielaw at 10 a.m., calling at Gourock at 1 o'clock, and returns again at 9 o'clock.

The Piers Committee of the Portsmouth Corporation is to instal Western Electric sound projection apparatus in the Guildhall.

Stanley C. Mills' band, at the New Theatre, Cardiff, have four broadcasts arranged. The first will be on June 7.

Wallace Douglas and Pat Patterson in THE LOVE WAGER (Paramount) to be Trade shown next week

IRENE VANBRUGH'S FIRST TALKIE

Ralph Lynn at Work in "Up to the Neck" at B. & D.

Elvey Starts "Wandering Jew"—J. Elder Wills as Director

by **P. L. MANNOCK**

IRVING ASHER, chief of the Warner Bros. First National studios at Teddington, has engaged in a leading role Irene Vanburgh for his latest picture, "Head of the Family," by Brock Williams, starring Edmund Gwenn. John Stuart and Pat Paterson also have very important roles in the picture.

"'Head of the Family' is by far the most interesting picture to be embarked upon at Teddington," says Mr. Asher, "and with four such popular and well-known names in the leading rôles, it has one of the most imposing casts we have ever assembled."

Other members of the cast are Glen Pointing and Roland Culver.

The picture marks Irene Vanbrugh's screen debut.

J. ELDER WILLS
To Direct Anna May

"Tiger Bay," the new Wyndham talkie, in which Anna May Wong will play the star part—that of a Chinese business woman resident in England—will be directed by J. Elder Wills. This will be Mr. Wills' first feature picture. Although he has not figured in British studios as a director, Wills has had a long and interesting experience as an art director, and has also been responsible for the production of several short films. I congratulate Wyndham Films on their choice.

Much of the action takes part in the famous dock-side area of Cardiff, which will be reproduced in the studio, although many of the exteriors will be filmed in Cardiff itself.

A FARM-YARD
For Monty Banks

Last week I found the last word in realism at B.I.P. in farm-yard settings, which promises to be one of the most amusing scenes in "You Made Me Love You," the Monty Banks comedy, starring Stanley Lupino and Thelma Todd. Horses in stables; tethered goats; hens in appropriate coops; pigs, ducks, geese and haystacks, and all the paraphernalia of a farm, found their way into the precincts of the studios.

A haunting song number is sung by Stanley Lupino in this setting, in which he is supported by the animals.

MR. LYNN'S LADIES
In "Up to the Neck"

Jack Raymond had a most delectable bevy of dancing girls in abbreviated white prints on the B. and D. floor last week. Among them was Winifred Shotter.

Ben Travers decided on the title of this new comedy while I was present. "Up to the Neck" it is called. Ralph Lynn was in his element in a bright scene on the stage, with Reginald Purdell in attendance. Cyril Bristow is in charge of the photography.

BRUNEL AT WALTON
Fourth This Year

The Walton-on-Thames Studios, where the Nettlefold-Fogwell production has just been completed, have started on a new production for George Smith Productions, Ltd., provisionally entitled "Her Man of Destiny," under the direction of Adrian Brunel. The cast includes Nancy Burne, Janice Adair, Derek Le Marney and Allan Jeaves.

This is the fourth production at these studios since January of this year.

The second Carl Brisson picture for W. and F. will follow.

"I SPY"
Outdoor Railway Station

Over two hundred yards of railroad track, complete with Ruritanian station, have been built on the lot at Elstree for scenes in "I Spy," the Ben Lyon-Sally Eilers film, which Allan Dwan is directing for B.I.P. at Elstree.

These scenes show the two stars arriving at the station where Ben is stranded amongst a motley crew of natives, porters and Ruritanian troops. Here once more the Elstree art department have surpassed themselves in the matter of realism and authenticity.

HENRY'S GASPER
Tapestries and Taffetas

Charles Laughton, heedless of incongruity, lit a cigarette after a scene at Elstree last week, and I had a chat with this wonderful Henry, whose beard is a triumph of Nature and art.

Beautiful tapestries surrounded the large set, which was thronged with gay Tudor ladies and nobles, including Robert Donat as Culpepper and Wendy Barrie as Jane Seymour. A visiting party included George Grossmith and Heather Thatcher.

Some attractive songs and music which will be heard in "The Private Life of Henry VIII," directed by Alexander Korda, were actually written by Henry VIII. himself. One of the songs will be sung by Katherine Howard (Binnie Barnes), who, before she was queen, is shown as a maid-of-honour at Hampton Court. When King Henry calls for a singer, she volunteers, and in order to gain his favour, chooses a song the words and music of which were written by the King himself.

This song is called "What Shall I Do for Love?" a title which might very well fit a present-day dance number. Binnie Barnes sings this quaint but tuneful melody to the music of harps, lutes and lyres.

The King's bodyguard have been specially picked for their stature. They have been required to drill for several hours in order to be proficient with their halberds.

The settings have been constructed and designed by Vincent Korda. One of the sets now standing, a reproduction of the Great Hall at Hampton Court, is the last word in magnificence.

AT TWICKENHAM
"The Ghost Camera"

At Twickenham, Bernerd Vorhaus is due to complete interior shooting on "The Ghost Camera," Julius Hagen's current Radio production, this week. This picture stars Henry Kendall and Ida Lupino, supported by John Mills, George Merritt, Fred Groves and Agnes Imlay. Vorhaus, incidentally, first started with Harry Cohn in Hollywood for Columbia pictures, as script-writer, afterwards becoming assistant.

"THE WANDERING JEW"
Starting Next Week

Shooting in Twickenham's "The Wandering Jew," with Conrad Veidt as star, starts next week, and Julius Hagen is now busy casting this ambitious and spectacular production.

There are four big feminine rôles in "The Wandering Jew," two of which will be played by well-known film stars, while the other two will in all likelihood be sustained by famous actresses who have not yet been seen on the screen.

Maurice Elvey is directing this great story from the pen of the late E. Temple Thurston, which W. and F. will distribute, and the costumes are being designed by Lady Queensberry.

WALTER WIDDOP
With Bebe Daniels

Walter Widdop, probably one of the most famous English opera stars, has been signed up by B.I.P. to play for the first time on the screen in "She Wanted Her Man," the Bebe Daniels starring vehicle, now being produced at Elstree.

Paul Stein I found busy last week with Bebe a piano, Noel Gay and Victor Varconi, with Claude Friese-Greene at his huge camera.

"MAYFAIR GIRL"
Teddington's Oranges

During the heat-wave, artistes and staff working on George King's unit, "Mayfair Girl," at the Warner studios, consumed over 500 oranges per day in the form of orange drinks.

The heat accounted for King being six hours behind in his schedule, and he and his cast worked till 4 a.m. on the last day to make good the lost time, after which the complete staff bathed in the Thames and had breakfast in the studio grounds as dawn was breaking.

Everyone at the studio is delighted with Sally Blane's work in the title-rôle—an American girl who gets mixed up with a fast-living set in Mayfair.

King has been at work on the film only fourteen days. It will be 6,500 ft. in length, and every scene in the picture introduces a "crowd."

ROSMER'S BAR
In the Heat Wave

No sea breezes cooled the passengers who embarked on the s.s. *Canterbury* at Shepherd's Bush during last week's heat-wave.

Neither could the cast of "Channel Crossing" quench their thirst at the invitingly indicated "bar," for a step through the doorway brought one into the forest of tubular scaffolding which is the framework of the ship.

Matheson Lang, wearing a heavy coat with a fur collar, enviously regarded Milton Rosmer, who sported light tropical clothing.

Rosmer has staged some very effective-looking disembarkation and deck scenes employing some fifty extras.

"PARIS PLANE"
J. P. Carstairs' First

"Paris Plane" goes into production this week at Shepperton.

The story is by Charles Bennett, author of "Blackmail."

The director is John Paddy Carstairs, who is directing his first film for Sound City. He has a fast-moving story with plenty of action. In "Paris Plane" most of the action takes place in an Imperial Airways liner flying between Croydon and le Bourget.

GEORGE GROSSMITH
To Appear for B.I.P.

George Grossmith has been signed to play in British International's forthcoming story, "Contraband," which is to be directed by Robert Milton at Elstree. Incidentally, as he is to appear at Regent's Park in "As You Like It," this constitutes a shift-over from Shakespeare to Milton!

This, surely, must be the first time a British film company has employed as an actor the managing director of a rival studio organisation.

The ever-popular "G.G." is to star in a London Film Production during the summer, and will also play in another French talkie in Paris.

Thomas Bentley has completed "The Love Nest" for B.I.P., and is at present cutting the comedy, which has as principals Gene Gerrard, Camilla Horn, Nancy Burne and Amy Veness.

Betty Stockfeld has left for Paris, where she stars in two talkies.

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F.N. Spectacle at C.E.A. Conference

ARRANGEMENTS FOR GLASGOW PREMIERE

FIRST NATIONAL can usually be relied upon to provide some diversion during the progress of the annual conference of the C.E.A., and has to its credit a number of splendid scoops, well conceived and brilliantly carried out, during this yearly gathering from all sections of the Trade. This year First National will be by no means behind-hand, as, during the week of the conference at Glasgow, Mr. Griffiths has arranged to give the first European presentation of the long-expected and eagerly awaited musical spectacle, "Gold Diggers of 1933." This will take place on Wednesday, June 21, at Green's Playhouse, at midnight.

Prints Rushed Over

The British premiere presentation of "Gold Diggers of 1933" is following so closely upon the completion of the picture that special arrangements have had to be made in America in order to ensure the arrival of the first print in time for the Glasgow presentation. It is to be sent by aeroplane from Burbank to New York, thus saving a delay of many hours, and Mr. Griffiths on this side has all arrangements completed for an aeroplane to take it up to Scotland from the port of landing.

Advance reports of "Gold Diggers of 1933" from the United States lay particular emphasis upon the comedy and spectacular values of the picture. Thus we may expect an offering which has not only the attraction of good music, but in which a well-tried story is set forth with a skilful intermingling of all the features necessary to box-office success. One learns that Mervyn Le Roy, the director, has been very successful in the difficult task of combining in one production a human, life-like story, considerable comedy, five new song hits, and seven beautifully staged spectacles, in such a manner as to make each an entertainment in itself, and yet none the less a necessary part of the whole.

Glittering Spectacle

These will be the "Parade of the Gold Diggers," in which every type of beauty will be represented in a dazzling musical number, showing the most exotic of feminine bandits, marking down moneyed males as their prey. "The Dance of the Singing Violins," in which two hundred girls dance on a helical stairway in the exquisite Shadow Waltz. During the dancing the girls play on illuminated violins, winging around the stairway, mirrored in glittering pools and an equally glistening floor, an effective display of rhythm, colour and beauty; "The Pageant of the Forgotten Man," in which the girls romp over gigantic treadmills, on which they keep ever going but never arriving. "The Stairway to the Stars" is another spectacle which certainly promises many possibilities, as does also the Flower Garden of Girls and the Ballet of the Snows.

In each of these spectacles, the following specially written song hits will be featured: "Pettin' in the Park." "Shadow Waltz." "Remember My Forgotten Man," "I've Got to Sing a Torch Song," and the song, "We're in the Money," which is to be put over against a background of silver coins as large as the proscenium of a theatre, with silver coins serving for the wings and for the girls' costumes. The dancing and ensembles for "Gold Diggers of 1933" were created by Busby Berkeley, with songs by Warren and Dubin.

The Cast

An impressive array of screen records is represented in the cast. It is headed by Warren William, supported by Joan Blondell, Aline MacMahon, Ruby Keeler, the famous musical comedy stage star, and wife of Al Jolson, Ginger Rogers, Guy Kibbee, Dick Powell, Ned Sparks, Sterling Holloway, Clarence Nordstrom, Robert Agnew, Tammany Young and Ferdinand Gottschalk are also prominently featured. The picture is directed by Mervyn Le Roy, the director of "I Am a Fugitive."

D. E. Griffiths, managing director of First National, announces that advance prints of this production are now en route, and that the trade show may be expected to be set shortly after Whitsun.

FOX NIGHT SHOWS

"ADORABLE" AND "PILGRIMAGE"

Two important night Trade shows are announced for next week by Fox. They are:—

"Adorable" (Janet Gaynor and Henry Garat), Cambridge Theatre, Tuesday, June 20, at 8.30 p.m.

"Pilgrimage" (Henrietta Crosman, Marian Nixon, Heather Angel, and Norman Foster), Cambridge Theatre, June 21, at 8.30 p.m.

Details of these films, together with "The Stick-pin" and "Great Stuff," two British pictures directed by Leslie Hiscock, are given on Page 6.

SALTLEY WINDOW DISPLAY

Eric Forgham, manager of the Gaiety Theatre, Birmingham, arranged an attractive window setting for "Rain" in Woolworth's Emporium at Saltley. Against a background of artificial palms were displayed a number of books of the film, together with large cut-outs of Joan Crawford and artistic ovals arranged upon easels "See Rain at the Gaiety, then obtain your book here." "Three specialities—Woolworth's value, Joan Crawford's acting, and the Gaiety programmes."

Sydney Howard, Marjorie Brooks, Harold French and Winifred Shotter are featured in NIGHT OF THE GARTER (U.A.), which is being shown at the Adelphi, London

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing June 19.

London

Adelphi.—"Night of the Garter" (U.A.).
Alhambra.—"The Kid from Spain" and "Matinee Idol" (U.A.).
Astoria.—"To-night is Ours" (Paramount).
Carlton.—"A Bedtime Story" (Paramount).
Davis, Croydon.—"Her Reputation" and "Smoke Lightning" (Fox).
Dominion.—"The King's Vacation" (Warner) and "As the Devil Commands" (U.A.).
Empire.—"Rasputin the Mad Monk" (M-G-M).
Marble Arch Pavilion.—"Good Companions" (Ideal).
New Victoria.—"F.P.1" (W. and F.) and "The King's Vacation" (Warner).
Regal.—"The Keyhole" (Warner).
Stoll.—"Evenings for Sale" (Paramount) and "The Man from Toronto" (Ideal).
Tivoli.—"Waltz Time" (W. and F.).

Birmingham

Forum.—"The Monkey's Paw" (Radio) and "Goldie Gets Along" (Radio).
Futurist.—"Under Cover Man" (Paramount) and "The Strange Evidence" (Paramount).
Gaumont Palace.—"Penguin Pool Mystery" (Radio) and "That's My Boy" (U.A.).
Scala.—"The Man From Toronto" (Ideal) and "Hypnotised" (Ideal).
West End.—"Magana" (Universal) and "Medicine Man" (Radio).

Bradford

Empire.—"Dangerously Yours" (Fox) and "Renegades of the West" (Radio).
Morley Street.—"Night After Night" (Paramount) and "Hot Pepper" (Fox).
New Victoria.—"Penguin Pool Mystery" (Radio) and "East of Fifth Avenue" (U.A.).
St. George's Hall.—"Her Reputation" (Fox) and "Slightly Married" (Butcher).
Theatre Royal.—"Secrets of the French Police" (Radio) and "Her First Affair" (Sterling).

Bristol

Empire.—"The Silver Dollar" (First National) and "The Medicine Man" (Radio).
Hippodrome.—"Secrets of the French Police" and "Sport Parade" (Radio).
King's.—"Twenty Thousand Years in Sing Sing" and "I'm an Explosive" (Fox).
New Palace.—"He Learned About Women" (Paramount) and "Out of the Past" (Warner).
Regent.—"Her Reputation" (Fox) and "That's My Wife" (British Lion).
Stoll.—"Three on a Match" and "The Crash" (First National).
Triangle.—"The Silver Dollar (First National) and "The Medicine Man" (Radio).
Whiteladies.—"Twenty Thousand Years in Sing Sing" (First National) and "I'm an Explosive" (Fox).

Cardiff

Capitol.—"To-night is Ours" and "Lucky Devils" (Paramount).
New Theatre.—"The Right to Happiness."
Park Hall.—"The Crusaders" (P.D.C.).
Pavilion.—"I Am a Fugitive from the Chain Gang" (Warner) and "Gambling Six" (Pathé).
Queen's.—"I Am a Fugitive from the Chain Gang" (Warner) and "Gambling Six" (Pathé).

Edinburgh

Caley.—"The Half-Naked Truth" and "No Other Woman" (Radio).
New Picture House.—"Dangerously Yours" (Fox) and "As the Devil Commands" (U.A.).
New Victoria.—"Dangerously Yours" (Fox) and "As the Devil Commands" (U.A.).
Palace.—"Madchen in Uniform" (National Distributors).
Playhouse.—"Hard to Handle" and "Grand Slam" (M-G-M).
Rutland.—"Under Cover" (Paramount) and "Yes, Madame" (Fox).
St. Andrew Square.—"Under Cover" (Paramount) and "Yes, Madame" (Fox).
Synod Hall.—"Hot Saturday" and "Wild Horse Mesa" (Paramount).

Glasgow

Coliseum.—"Employees' Entrance" and "'Frisco Jenny" (First National).
Cranston's.—"The Crooked Circle" and "Breach of Promise" (Gaumont).
Grand Central.—"Hot Saturday" and "The Barton Mystery" (Paramount).
Green's Playhouse.—"Madame Butterfly" and "Wild Horse Mesa" (Paramount).
La Scala.—"Viennese Nights" (Warner)
New Savoy.—"The Devil is Driving" (Butcher) and "The Medicine Man" (Radio).
Regal.—"Employees' Entrance" and "'Frisco Jenny" (First National).
Regent.—"The Past of Mary Holmes" and "Sailor, be Good" (Radio).
The Picture House.—"Under Cover Man" (Paramount) and "Smoke Lightning" (Fox).

Leeds

Assembly Rooms.—"Penguin Pool Mystery" (Radio) and "East of Fifth Avenue" (U.A.).
Coliseum.—"Her Reputation" (Fox) and "As the Devil Commands" (U.A.).
Majestic.—"Penguin Pool Mystery" (Radio) and "East of Fifth Avenue" (U.A.).
Paramount.—"Madame Butterfly" (Paramount) and "Woman In His House" (Radio).
Rialto.—"The Lawyer Man" (Warner) and "Scarlet Dawn" (Warner).
Scala.—"Her Reputation" (Fox) and "As the Devil Commands" (U.A.).
Tower.—"Let Me Explain, Dear" (Wardour).

Liverpool

Forum.—"So This is Africa" (U.A.).
Futurist.—"He Learned About Women" (Paramount).
Palais de Luxe.—"Little Damosel" (W. and F.).
Prince of Wales.—"Ladies They Talk About" (Warner) and "Wanderlust" (Int. Prod.).
Rialto.—"Humanity" (Fox).
Royal Hippodrome.—"Humanity" (Fox) and "Death Kiss" (Gaumont).
Scala.—"Invisible Power" (U.A.).
Trocadero.—"Nagana" (Universal) and "Polar Perils" (Gaumont).

Newcastle

New Westgate.—"As the Devil Commands" and "Treason" (U.A.).
Paramount.—"To-night is Ours" and "Hello, Everybody" (Paramount).
Pavilion.—"Humanity" (Fox).
Queen's Hall.—"Humanity" (Fox).
Stoll.—"Atlantide" (P.D.C.).

Sheffield

Albert Hall.—"Dangerously Yours" (Fox) and "Self Defence" (Pathé).
Central.—"Match King" (F.N.) and "Paris" (F.N.).
Cinema House.—"The King's Cup" (W. and F.).
Electra Palace.—Mon. to Wed.: "Lord Camber's Ladies" (Wardour). Thurs. to Sat.: "There Goes the Bride" (Ideal).
Hippodrome.—"Lawyer Man" (Warner) and "Atlantide" (A.P. and D.).
Regent.—"The Face in the Sky" (Fox) and "As the Devil Commands" (U.A.).
Union Street.—"Breach of Promise" (Gaumont) and "You've Said a Mouthful" (F.N.).

Schulberg's Contract with Paramount

TO MAKE EIGHT MORE AFTER VACATION

IT is announced that B. P. Schulberg will continue as an independent producer for Paramount, with whom he has just signed a contract to make eight more productions.

Schulberg has three productions still to come on the series he is making for the 1933-34 season. They are Sylvia Sidney's starring vehicle, "Jennie Gerhardt," now being prepared for preview; "Her Bodyguard," with Edmund Lowe and Wynne Gibson, now in production, and the Broadway success, "Three-Cornered Moon," which will go into work this week.

Schulberg will take an European vacation before starting the new production schedule which will include several Sylvia Sidney films.

Alan Dinehart in "Her Bodyguard"

Alan Dinehart will enact an important rôle in "Her Bodyguard," which will be directed by William Beaudine.

"Mama Loves Papa"

The veteran character actor, Morgan Wallace, has been assigned a big rôle in "Mama Loves Papa," which Douglas MacLean is producing for Paramount.

Rupert Hughes has been selected to write an imaginative story entitled "Fifty Years from Now," in collaboration with director Rowland Brown.

Edward Sutherland has been signed to direct "Every Man for Himself," the comedy with music, featuring Bing Crosby, Jack Oakie, Harry Green and Skeets Gallagher, which goes into production this week. Sutherland recently directed "International House," which is now receiving such critical acclaim.

"S.O.S." ICEBERG COMPLETED

A YEAR IN THE MAKING

After spending only two days in London, Tay Garnett, director of Universal's "S.O.S. Iceberg," left last week for the Continent to supervise the cutting of the picture. The last scenes of "S.O.S. Iceberg" were completed with the shooting of sequences in Piccadilly Circus and Trafalgar Square.

Over a year ago, Carl Laemmle planned this epic picture of Greenland, and insisted that a full motion picture company be sent to Greenland locations among the giant icebergs off the coast and on the ice and snow plateau miles away from Umanak.

After several months' work, during which shooting could proceed only slowly owing to the storms and blizzards, the company, headed by Dr. Arnold Fanck, returned to the Continent with scenes that Universal experts described as of unparalleled beauty and grandeur, with a wealth of dramatic power.

The story concerns the members of an expedition lost in the icy wastes of Greenland and of the desperate attempts of search parties and aviators to find them.

Rod La Rocque, Leni Riefenstahl, Gibson Gowland and Ernst Udet, the brilliant German air ace, head the cast.

B.T.-H. INSTALLATIONS

Sound and Cinema Equipment, Ltd., announces that one of the latest B.T.-H. Extended Frequency Range Reproducers is being installed in the News Theatre, Victoria Station, which will be completed in the near future.

Other installations carried out in the past few weeks have been at the Ideal, Eastcote; Regent, Walthamstow; Grosvenor Hall, Belfast; Picture House, Winchester; Picture House, Tarbert; Cinema, Chingford; Futurist, Manchester; New Empire, Halstead; Soldiers' Home, Ballykinlar; Imperial, Bolton; New Kinema, Southsea; County Theatre, Reading; Carlton, Shoreditch; Regent, Harpenden; Savoy, Exmouth; Carlton, Teignmouth; New Hall, Tullow; Cinema, Portstewart; Castle, Dungannon; Soldiers' Home, Hollywood, and Palladium, Brockley.

ALL-MAINS SOUND-FILM TESTING MACHINES
SEND FOR FULL PARTICULARS
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NEW DESIGN FOR EDITING APPARATUS

DOUBLE HEADS FOR SOUND AND PICTURE

A VERY well-designed film-editing machine has been constructed, and is now in use by C. Francis Parkins, of the Studio Film Laboratories, of 80, Wardour Street. Finding no machine on the market quite suitable for his requirements, he set to work to design one, and proposes shortly to make it available to other users.

The machine consists essentially of two heads, one for picture and one for sound, above which are the small ground-glass screen and the loud-speaker. Duplicate take-ups and take-offs are provided, so that either separate sound and picture films or married prints may be run.

Intermittent Eliminated

No intermittent motion is employed, so eliminating wear on the film; notwithstanding this, the picture is quite clear and shows no trace of ghost. The left-hand head contains a small silvered lamp and a condenser, which shine through a drum shutter with a narrow slit and through the film, which is fed by a large diameter sprocket forming part of the housing. Masking is effected by a small knob, which adjusts part of the optical system.

The sound-head is of identical appearance, but contains the photo-cell, which is connected to the self-contained amplifier, which is all-mains fed. Considerable volume of sound is obtainable, of very commendable clarity, while, if preferred, earphones may be plugged in, automatically disconnecting the speaker.

Convenient to Operate

The convenience of the operator has been studied from every point of view. There are no sprocket rollers to worry about, tension of the film on the sprocket teeth being maintained by a central weighted roller. A centrally placed lever serves as a switch, a movement to the left running the machine forwards, to the right backwards, while in the centre position it is a brake, which pulls the machine up within a picture or two.

NOT HIS JOB

WHILE presenting Nancy Brown on the stage at the Orpheum, Golders Green, S. H. Parsons stepped out of his acting area, and the tabs came down within an inch of his head. The organist, fearing that they would strike the manager, found himself unable to move or to shout out any warning. When Mr. Parsons asked him why the devil he didn't tell him, the organist retorted: "I thought it might spoil your speech."

CONTROL OF DERBY KINEMA

A change is suggested as to the control of kinemas in the Derby district.

At a recent meeting the Town Clerk reported upon the control and licensing of kinemas in other cities and towns, and the Watch Committee has recommended to the council that powers under the Kinema Act, conferred on the former Improvement and Construction Committee be now delegated to the Watch Committee.

The Observation Window

"Rainproof" Studio Sets

Will Save a Million Pounds

This Month's "Ideal Kinema"

A REVOLUTION in the construction of motion picture settings is about to sweep Hollywood. The Studios are awaiting delivery of a new material which should reduce the cost of set construction to such a degree that an estimated saving of £1,250,000 will be made in production expense. This is the greatest single economy of recent years.

THE material is a bombazine, a rubber-surfaced cloth used commercially for raincoats. It is tacked on frames for the walls of settings, replacing the heavy wooden "flats" and other types of cloth backings. By its use, the quality and appearance of settings will be improved, it is claimed. Paramount has placed orders for 12,000 yards, and other studios have placed large orders. The first film to be photographed with entire "raincoat" settings will be Paramount's "Her Bodyguard," to be produced by B. P. Schulberg with Edmund Lowe and Wynne Gibson.

THE discovery was made by Ed. E. Davis, head of the set construction department at the Paramount studios, who obtained the idea from seeing the material used as blankets in a hospital scene. He first purchased enough for an experimental setting, and was astounded at the saving effected.

THE *Ideal Kinema and Studio* published with this issue of the *Kine*, is one to which I would call the attention of all readers of these notes. Descriptive articles, both in the architectural and the technical section, give particulars of important constructions and processes, while, in addition to the valuable buyers' guide to the Glasgow Exhibition, there are the studio and amateurs' pages full of up-to-date matters.

ESPECIALLY interesting is the letter on page 79 on the question of time lag in long theatres. This is a phenomenon which many projectionists must have met with, and I should welcome observations from any who have given thought to this problem.

MOST of us probably imagine that the modern traffic signals are operated by some form of rotary flasher. Actually, however, the equipment is one with which any talkie engineer would find himself quite conversant, the delayed action of the lights being effected by a 5mF. condenser which is slowly charged through a high resistance until it attains a sufficiently high voltage to flash across a neon tube which is connected in series with the relay operating the lights. So flexible is this principle that the latest types even allow for the different speeds of approaching vehicles.

J. BENSON.

WHERE "CAVALCADE" BEGAN

THE TIVOLI'S PROJECTION ROOM

The Projection Room at the Tivoli

Few of the thousands who have visited the Tivoli to witness the passing on the screen of the successful "Cavalcade" have cast a thought to the room high up at the back of the theatre where the film is projected.

Here, as our illustration shows, are the Kalee machines which have projected this film now many hundreds of times. The projection room is well laid out with a view to efficiency in every respect.

Western Electric sound system is used in conjunction with the Kalee projectors.

HIRING SERVICE TO SCHOOLS

W.E.'s EDUCATIONAL PLAN

A plan has been inaugurated by the Educational Department of Western Electric, under which equipment is made available to schools and similar institutions on the payment of a nominal hiring fee. The "Road Show Hiring Service," as it is styled, provides for the loan of sound equipment, services of operator, and a programme of films at an exclusive fee, the cost varying according to the venue of the showing. A comprehensive catalogue of film product is available from which to compile a programme, or, alternatively, the hirer may provide some or all of his own films.

At present the scheme is confined to three areas, namely, London, Birmingham, and the South Coast, where Western Electric have established licensees and provided them with the necessary sound apparatus ready at any time for exhibitions. It will, in due course, be extended to cover other parts of the country.

This plan has already proved of great value to schools, social organisations, clubs and study groups in those parts of the country where the service has been experimentally organised. It helps to overcome the immediate difficulty of investing money in the purchase of sound film reproducing equipment, and allows these institutions to experiment with sound films for recreational and educational purposes at a very moderate expense to themselves. It will lead, it is claimed, in due course to a realisation of the value of permanent installations and of making films a regular feature of the normal activities of these groups. The form of distribution which the plan makes available, moreover will provide a further outlet for films of educational and cultural value which have outlived their theatrical usefulness, and should also stimulate the production of further films specially designed for non-theatrical purposes.

MULTIPLICATION OF IMAGE FROM SCREEN

AMERICAN PROJECTIONIST'S NOVEL DEVICE

MULTIPLE projection by a single operation has been demonstrated in Kansas City by Edgar Jones, of the Madrid theatre, who collaborated in the development of a process that reproduces simultaneously on a screen anywhere in the theatre the images thrown on the theatre screen. A loud-speaker attachment plugged into the stage amplification system gives synchronised sound.

The process employs the use of a series of mirrors and fused quartz tubing as a light conductor. The light image from the projector is caught by a small mirror at one end of the quartz tube, which is one-half inch in diameter. From the other end, the light is reflected on a ground glass screen.

Device to be Marketed

By means of the device, which will probably be called the "Telescreen," Mr. Jones sits in his office and sees on a small glass panel on the wall all of the action taking place on the theatre screen. The speaker attachment completes the projection both of sound and image.

The unique contrivance was developed after several months of experiment by Mr. Jones and by Fred Cook, electrical engineer of the Madrid theatre, Lee Sargeant and E. H. Francis, projectionists, and Richard O'Rear, assistant manager.

It is planned to have the device marketed commercially as a lobby display. Parts of the current attraction could be shown at the same time as it is being projected on the regular theatre screen. For coming attractions, a trailer could be run off in the booth, with the hook-up in the lobby, or in lounge rooms.

No extra projection equipment is used, and no principles of television are involved.

Worked with Quartz Tubes

For the last few months the inventors have been making experiments in conducting light waves through solid quartz tubes. Only a few years ago scientists discovered that fused quartz is a perfect conductor of light. A light image projected in one end of a tube of this transparent mineral will come out the other end without distortion, no matter how many turns there may be in the tube.

Mirrored on to the Screen

A small mirror, a quarter inch in length and width, is extended into the light beam from the lens of a projection machine. The light from that tiny mirror is reflected through a magnifying lens into the end of the quartz tube one-half inch in diameter. From the distant end of the tube the light is projected on a ground glass screen as motion pictures. A conventional radio loud-speaker under the screen picks up the electrically transmitted sound waves from the film, and that gives talking pictures.

The small screen is said to show pictures just as clearly as they appear on the theatre's big screen. Peculiar properties of the ground glass screen are said to make the images as visible in light as in darkness. The attachment of the "telescreen" pick-up mirror in front of a projection machine's lenses does not interfere with the normal operation of the equipment, and is not discernible in the light beams on the screen.

MODERN OFFICE FOR F.N., LIVERPOOL

Extensive alterations are being made to the Liverpool offices of First National Film Distributors, Ltd. The front portion overlooking Bold Street is being vacated and the general offices transferred to what was formerly the waiting-room and Trade show theatre. New private offices have been partitioned off for the branch manager, W. H. Hutchison, and the travellers. The whole of the premises are being redecorated

SIEMENS—PLANIA CARBONS
The Key to Perfect Projection!

Making Your Theatre a News Centre

Study the varied tastes of your public and serve them with news about forthcoming releases in an intriguing and fascinating way so that you can lure them in.

by
Robb Lawson
Publicity Director of United Artists.

A LEARNED person asked me to explain philosophically on what principles publicity persons based their methods of operation.

My response was to tell him that in practice they followed out the same aims and modes as the management of a local newspaper. Their job was to find out exactly what were the varied tastes of their readers and supply them with the news about the topics that interested them most.

Unconsciously, every showman follws this principle, and so for that matter does every politician who knows that publicity to him is the very breath of life.

It is the job of a live publicity man in a local centre to make his kinema a news centre—serving every possible patron in his district with the news about forthcoming pictures and to make that news as intriguing and fascinating as he possibly can, so that he can lure them in.

Arouse Patrons' Interest

The first step is the art of preparation—preparing the mind of the film patron so that he will be eager to come and see the masterpiece that is coming. It should be his business to have an effective stream of advance publicity going that Monday's picture will play to packed houses. You can't wait for the word-of-mouth advertising for a Monday's show. The audience must be drawn in advance, and that achievement depends on how strongly your advance advertising has been built up.

To each publicity man must be left his own method—the broad idea is to imbed the title in the brains of your patrons. On the renter's side this follows out certain well-defined lines. On the picture theatre man's side the job opens up all sorts of possibilities. There is the screen (a trailer), the house organ, and this I believe in firmly, advance cut-outs, lobby displays, and advance displays of photos along the passages under the heading of "Forthcoming." I believe in having a display board stuck in the lobby front or on the wall outside, displaying a bulletin, with photos and news about your next week's programme.

News Stories for Local Press

Another publicity help often neglected is making use of the stories in the renters' campaign books. Pick out some human interest story, see your local newspaper, and persuade the editor to print this the week before showing. Don't wait for the usual write-up column the Friday or Saturday before. Try to get it printed as a "special"—have it typed out so that the editor feels it is exclusive.

Hidden Publicity

The secret of successful publicity is to conceal the fact that it is publicity. The hits in this line have been news stories. What is the most popular pastime in social or business circles—gossip about people they know. And the most welcome person is he or she who can stage a surprise item of news. That goes for stories about films.

It occurs to me that it would be more convincing if I quoted a practical example of what can be done by way of persuading editors as to the value of a news story. Take that famous creation of Walt Disney's "Mickey Mouse." Mickey reached his fourth birthday a few months ago. By all the known editorial laws, it might be said that the event did not provide a news item. You never can tell!

Here is the reaction of the Press. Most of the leading London and provincial dailies gave a column each to an illustrated article about Walt Disney and his international hero. The score ended up with 300 columns.

I mention this as proof of my faith in selling the editor news stories in advance, which can be done more easily about forthcoming features by the local manager.

The B.B.C. Dance Orchestra broadcast from London the new song, "What, No Mickey Mouse?" on the same evening. That was done by selling them the idea as a news item.

Value of Street Stunts

With regard to street stunts, you can put me down as one of the unrepentants It is true that in the centre of London the police by-laws don't encourage enterprise in this direction. But it is still done, despite the vigilance of the authorities. I know that in certain provincial cities the law is still a bit "sticky," but it is well worth trying.

The value of the gossip it creates among friendly provincial folks—and talk begets talk—all leads on to the trail to your theatre. If forty people will stop to look at a fallen horse, think of the thousands that will gaze at a well-planned stunt.

If the importance of the picture warrants it, I recommend civic nights for an opening. As one who pioneered the "notabilities" opening night for films, I want to say that given the right picture, it is a stunt that repays. My object in inviting these notabilities (clubable persons and those who move in a large variety of society circles are invited) is to spread the good news of a likeable picture.

The result in the case of one picture was that West End library bookings amounted to over £200 a week. Why, you will say, these people would have come anyway! The fact is that the society person is mostly affected by word-of-mouth advertising. In this respect he follows the same habits as the more homely folks.

Renters' Suggestions

In respect of United Artists pictures, I would like theatre managers to realise that the exploitation hints given in our campaign books have most of them been tried out. We take our own medicine. For example, it was quite a glorious adventure securing window displays for "The Kid From Spain" in forty shop windows, and when it is known that these included two Woolworth shops in Oxford Street, two of Marks and Spencer's shops, a large window in Civil Service Stores in the Strand, chemists, ironmongers and other very prominent shop windows like A. and F. Dennys, Strand, you will realise the time has come for local shopkeepers to wake up and see what they are missing by way of securing a news window that is going to attract crowds and fetch in customers.

Let me congratulate all those live-wires whose stunts I have read about in the *Kine*. For one thing, I am glad to see that they have not depended on the stunts United Artists put in the book, but found their own. After all, the purpose of any campaign book we send out is only meant to inspire ideas in others. And I am bound to say they sometimes manage to beat us at the job.

A chain gang used to boost I AM A FUGITIVE (Warner) by C. W. Scott-Buccleuch, and W. Prodgers, of the Empire, and Triangle, Bristol. Big attendances were recorded at both houses throughout the run

CHAIN GANG IN BRISTOL

Managers' Combined Effort for "I am a Fugitive"

A STREET stunt formed part of a publicity campaign for "I am a Fugitive From a Chain Gang" (Warner) put over by the managers of two Bristol kinemas—C. W. Scott-Buccleuch, of the Empire, and W. Prodgers, of the Triangle—who were showing the film last week on a concurrent run.

Four men were hired, three of these were dressed as convicts, and the fourth as a warder. The convicts were chained together and then sent out parading the streets in charge of the warder. The men carried pick-axes and shovels, and took it in turns to bear aloft a large circular announcement, which was about 3 ft. in diameter, regarding the film. The warder was armed, and the procession attracted a good deal of attention as it made its way through the central streets of the city.

At the Empire Mr. Scott-Buccleuch turned his pay-box into a prison cell, covering the walls with painted canvas to represent the stone walls of a cell.

Mr. Prodgers sent out a special letter to the inhabitants of Clifton, in which he emphasised the chief features of this film.

The picture had been well boosted by both managers previous to the run, and the curiosity of the public was well whetted before it was due for showing.

A realistic model of a mummy made by J. P. Matthews and placed in the vestibule of the King's Theatre, Dundee, gave an excellent boost to THE MUMMY (Universal)

"THE MUMMY" DRAWS BIG CROWD

J. P. Matthews of the King's Theatre, Dundee, Describes How He Created a Mummy

The publicity efforts of J. P. Matthews, manager of the King's Theatre, Dundee, one of the Gaumont-British circuit, have from time to time been featured in the *Kine.*, but none of these past successes have excelled in skill and effectiveness his plan for boosting "The Mummy" (Universal).

Patrons of the King's and ordinary passers-by were surprised to see lying in the theatre's foyer a full-sized mummy in front of a "wall" containing designs of undoubted Egyptian origin. The greatest compliment to Mr. Matthews' ingenuity that can be paid is to record the fact that many hundreds of people actually thought the mummy was real, and asked either Mr. Matthews or members of the staff which museum it had been obtained from!

But the mummy was not real. It was the creation of Mr. Matthews. And its total cost was 3s. 6d.

How was it done? Well, Mr. Matthews served in the East with a field ambulance unit, and had an intimate knowledge of things eastern. This knowledge served him in good stead when drawing up plans for his display.

An old music stand was obtained, and on this, by means of old posters, there was shaped the body of the mummy. Two gloves, from the lost property department, furnished the mummy with hands. The gloves were stuffed with cotton-wool and then covered with plastic cement.

A false face was applied to the dummy figure, and this formed the foundation for the mummy's face, which was also built up with plastic cement.

After the figure had been shaped, the ensemble was then bandaged, discoloured and generally given the appearance of old age.

A few old pelmets draped the couch on which the mummy lay, and the floor of the foyer was sprinkled with sand, to give the atmosphere of the desert.

The finishing touch was given to the display by a huge poster which represented a wall on which were drawn Egyptian figures, reproduced from actual souvenirs brought home from Egypt by Mr. Matthews. The poster was flanked by lotus leaf pillars, the lotus leaf being one of the main symbols in Egyptology.

On the poster background appeared a notice that Boris Karloff in "The Mummy" was to be seen at the King's Theatre. In front of the mummy there stood a card bearing the inscription: "Dead 3,000 Years. It comes to Life. Amazing! Uncanny! Mystifying!"

A.B.C.'s MANCHESTER TIE-UP

For "You Said a Mouthful"

Suggestions for a joint exploitation campaign put to E. R. Buck and Son, manufacturers of "Bukta" swimming suits, by James W. Lear, of A.B.C. publicity office, Manchester, have resulted in that company co-operating in a big boost for "You Said a Mouthful" (First National).

A bathing beauty parade was staged nightly for a week at the theatre, and for the most attractive beach girls cash prizes of five, three and two guineas were awarded by the company. Contestants wore costumes supplied by "Bukta." A leading Manchester emporium loaned the necessary stage furnishing, such as deck chairs, parasols, beach tents, etc.

The contest was announced in newspaper, by handbills and display cards. Over one hundred applications were received.

The Monday presentation was conspicuous for its brightness. Shapely girls in brightly coloured swimming suits were introduced to members of the audience by a prominent lady broadcast announcer. Judging and parade took approximately fifteen minutes. The finalists appeared on Friday, when the prizes were awarded.

City retailers of "Bukta" swimming and sports wear devoted window space for theatre publicity matter: stills, window cards, etc., announcing the attraction before and during play-date.

In the vestibule of the Theatre Royal an attractive display of models with swimming costumes was arranged. James W. Lear informs us that details of this campaign will be forwarded to all theatres in the area screening the film. Tie-ups have been authorised by the "Bukta" people. The winner of the Theatre Royal contest can be presented at other theatres where desired

"LOVE ME TO-NIGHT"

Scene Staged on Lorry

E. McQuaid, of the Central Playhouse, Reading, publicised "Love Me To-night" (Paramount) by means of a dressed lorry which toured the town broadcasting musical items from the production.

Seated in hammocks slung lengthwise along the lorry were figures of Maurice Chevalier and Jeannette Macdonald, while banners gave full theatre details. In addition to the musical broadcast, announcements were made to the public by microphone and public address system. Similar announcements were made in the vestibule.

"Sleepless Nights" (Wardour) was boosted at this theatre by a vestibule bedroom tableau, in which a pyjamaed father was shown soothing his restless offspring. Notices of a humorous character were displayed, and further publicity gained by tie-up with local stores.

FREE SHOWS FOR THE AGED

Luton Showman's Scheme

B. E. Beaumont, general manager of the Alma, Luton, has inaugurated a scheme which is giving great pleasure to the town's Old Age Pensioners, and which has had the effect of starting a movement among the townspeople for brightening the lives of the aged. Through Mr. Beaumont's scheme they are admitted free of charge to the Alma at Tuesday's matinée, the only condition being that they arrive before the house lights are dimmed. This enables the staff to get them all comfortably seated before the performance begins. The scheme has created a favourable impression among the inhabitants, and is, of course, good publicity for the house.

SPOT THE TALENT

St. Albans Competition

Charles E. Attrill, of the Capitol, St. Albans, has started an original version of an old favourite in organising a "Spot the Talent" competition, which will provide stage turns for every Friday evening throughout the summer season.

The first prize will be a silver cup valued at £15 and £5 cash, and 4 gns., 3 gns. and 1 gn. for the runners-up. The competition is open to any person who can entertain the audience, and one act will be selected each Friday to appear in the semi-finals which will take place on September 1 and 8.

The audience will judge the competitors' efforts, each entrant being numbered, and voting slips being given to each patron for them to record their vote. The result will be screened during the performance.

ON THE ROLLING SEA

Kidderminster Tableau

Against a background of tempestuous seas, a neat and effective tableau was put over by Bob Gudgeon and his able assistant, Harry Blent, prior to the screening of "Tess of the Storm Country" (Fox) at the Grand, Kidderminster.

The top streamer was divided into two parts, with the title of the film in bold relief occupying a third portion. At the left-hand side were painted vivid streaks of lightning, whilst the sun's rays breaking through the clouds was on the opposite corner. The intermittent flashers behind these brought out the effect with realism.

The side pieces—giving day matter and captions such as "A love story that towers over difficulties"—came half-way up the window to meet a cut-out depicting Janet Gaynor and Charles Farrell at the wheel of a ship ploughing its way through dashing waves.

The names of the stars adorned the sides of the vessel, the stern of which appeared to be about to crash through the glass of the window into the street. Blue spot lights, subdued, picked out the sea, and amber the faces of the stars.

SHEFFIELD'S ALL MUSIC BOOST

Unemployed Musicians Play Theme Songs

LESLIE COLLUMBINE, manager of the Hippodrome, Wombwell, put over a smart stunt in connection with "Say it with Music" (W. and F.). He said it with music in the best sense of the word and left the public guessing where the music came from. He arranged a big scenic display on a vacant site in the centre of the town and gave free concerts each day. This was done by loudspeakers and amplifiers hidden away among the scenery. These were linked up to a large concert radiogram in a near-by garage, and the music of the film was plugged at intervals during the day. This caused crowds to assemble, particularly on the Sunday evening, when a special concert was given. What mystified the public was where the music came from, many thinking it came from the kinema half a mile away.

Another excellent stunt was a quintette of unemployed musicians. These were taken through the town each day on a gaily decorated dray, with a life-like Jack Payne acting as conductor. The dray, with its load of musicians, also visited all the colliery villages within a radius of seven miles, giving concerts comprising selections from the film music. The horse and driver were also decorated and the wheels of the dray were hidden with artistically painted bannerettes, leaving the public no doubts as to the film or where it was to be seen.

Another capital scenic display and more music plugging was arranged at the hall, and there were tie-ups with the principal radio and music dealers.

The success of the boost is shown by the fact that big business was done, notwithstanding the Whitsuntide heat-wave.

"SAY IT WITH MUSIC"

Giant Tie-up at Chatham

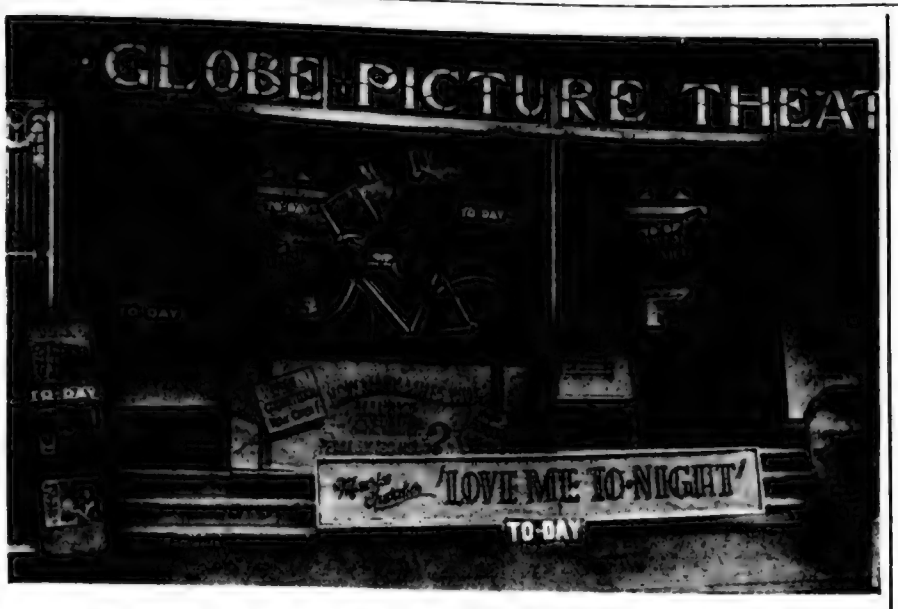
One of the brightest and best exploitation campaigns carried out in Chatham was that of H. E. Webster, of the Chatham Empire, in connection with Jack Payne's "Say it with Music" (W. and F.). First Mr. Webster secured the co-operation of the *Chatham, Rochester and Gillingham Observer*. Jack Payne himself, the manufacturers of Imperial Records, local record dealers, newsagents and others were then brought into the scheme, and the *Observer* set the ball rolling with a full composite page of traders' advertisements. All playing on the "Say it with —" theme, and in the centre of which were details of a dance tune competition. The *Observer* had secured from Jack Jayne a list of twelve dance tunes, placed in what he considered to be their order of merit. A sealed envelope containing this list was exhibited in a locked casket in the vestibule of the Empire, the titles of the tunes were published in the *Observer*, and readers were invited to "Discover Jack Payne's secret," a big cash prize being offered by the Empire to the successful competitor. Other prizes comprised sets of Imperial records of the competition tunes, given by the manufacturers, and the *Observer* seats at the theatre, etc. Boxes in which competitors might drop their entries were placed prominently in the vestibule of the Empire, at the shops of the record dealers, and at the three offices of the *Observer*. The composite advertisement page ran for two weeks, and had some news-column publicity, including publication of personal messages from Mr. Payne to the paper, and to Mr. Webster, followed up to the closing date of the contest.

WEDNESBURY STORK

For "Blessed Event" Publicity

A. J. Reide, manager of the Rialto, Wednesbury, arranged a cute window setting for the screening of "Blessed Event" (Warner). Tying up with a baby linen stores, a large imitation stork occupied the centre of the window, with a length of ribbon forming a sling from the beak, in which was cradled a large doll. On the stork was written, in scroll type: "What! another Blessed Event!—get your baby linen here, then see 'Blessed Event' at the Rialto." At the side of the window was a cut-out shaped to represent a keyhole bearing the announcement "Peep through the keyhole with Leo Tracy."

Supporting this was a series of stills depicting scenes from the film, together with hand-written cards giving dates and times of screening.



An effective display advertising the competition arranged by S. B. Swingler of the Globe Theatre, Coventry, in connection with his screening of LOVE ME TO-NIGHT (Paramount)

HOW FAR WILL HE TRAVEL

Novel Competition for Chevalier Film at Coventry

A MODEL of Maurice Chevalier riding a cycle in the foyer of the Globe Theatre, Coventry, attracted considerable attention from passers-by.

This stunt by S. B. Swingler was in conjunction with a competition for "Love Me To-night" (Paramount).

Both the model and the cycle were supplied by J. Leek and Sons, one of the largest local cycle and radio dealers, who—without obligation to the theatre—offered numerous prizes for those who guessed correctly the number of miles that would be covered by Chevalier had he have been on the open road.

The cycle with the figure upon it was mounted upon a stand where the whole of the cycle could be seen. The wheels were driven by an ingenious method of friction-drive running on the tyre which propelled the wheels and the pedals in such a manner that the onlooker imagined that the cycle was moving.

Details were given on artistic posters at the side of the display, worded:—"How far will Maurice Chevalier travel? This machine will run continuously day and night for 120 hours. The diameter of the wheels is 26 in. Place your entries in the ballot-box provided."

In addition to prizes, every person entering the competition received a voucher valued at 5s., which was allowed to be used as cash for any goods purchased from Messrs. Leeks.

It might be added that the method of ascertaining the mileage that would have been covered, had the cycle been in actual use, was by means of a cyclometer attached to the front wheel, which was sealed at the commencement of the 120-hour run.

The whole of the tie-up cost the theatre less than 10s., the only portion of the cost borne by them being for the posters.

A beautiful entrance hall scene staged at the Olympia, Blackburn, by T Heys for MR. ROBINSON CRUSOE (U.A.)

FINDING THE STAR'S NAME

More Clever Stunts from D. Walls

DENNIS C. WALLS, of the Casino, Manchester, continues to keep his house filled despite the heat-wave. His success in this direction is due to a large extent to his enterprising exploitation campaigns.

To arouse interest in "Once in a Lifetime" (Universal) a contest was arranged with five local stores who gave window displays with hidden letters from a star's name. Prizes were presented for the first correct solutions opened. Handbills and slides, drawing patrons' attention to the competition, were distributed and displayed prior to showing.

Another competition was held in connection with "Central Park." This was for amateur photographers, prizes being offered for the best snapshot taken in any local park.

To draw attention to "Afraid to Talk," 3,000 circulars in the form of a personal letter and asking the reader for a criticism of the film were delivered door to door in the district. The response to this, in spite of the hot weather, was extremely good.

Prior to showing, a man bound and gagged appeared on the stage and wrenched off the gag and proceeded to say that, although crooks had threatened him, he was not afraid to talk, whereupon another man appeared with a revolver and shot the speaker for "squawking."

FOYER AS MUSEUM

For "Mummy" at Blackburn

The first visit to Blackburn of "The Mummy" (Universal) at the Olympia Cinema, has proved a tremendous success. Both at the ordinary performances and the matinées the spacious theatre has been well filled, and additional shows have had to be introduced.

Much of the success achieved was due to the initiative of Mr. Heys, the manager, who employed a display cart as well as made a big show outside the theatre. The foyer was converted into a miniature museum with a realistic reproduction of a mummy and a number of weird ornaments and curios associated with the East. On one table there was a special exhibition of Egyptian relics.

PONY IN VESTIBULE

Stunt for "Up for the Derby"

With a stunt for "Up for the Derby" (W. and F.), C. A. Chalk, manager of the Majestic, Staines, did a good turn for the local hospital in addition to securing a great amount of publicity for the house and programme.

During the week previous to the screening of the film, he had on view in the main entrance hall a small Shetland pony standing in a loose box. Patrons were invited to estimate the weight of the pony, the proceeds of the competition being handed over to the Staines Cottage Hospital.

A nurse from the hospital was on duty in the vestibule, and sold the entry forms for the competition, while the theatre commissionaire dressed as a bookmaker, and the page as a jockey, distributed throw-aways in the form of race-course betting cards.

BIRMINGHAM BOX-OFFICE WINNERS

Consistent Publicity by A. Seymour

ALEX. SEYMOUR, manager of the Orient Cinema, Aston, Birmingham, keeps his house before the public by consistent showmanship. First, he uses his foyer, then the mezzanine lounge, followed by the front of the house, and alternately the windows of local tradesmen as centres of film publicity.

For "Sleepless Nights" he tied up with Ovaltine and Phosferine, having window settings in a number of grocers' and chemists' stores, in which the products were displayed, together with cut-outs of Stanley Lupino and Polly Walker, completed by stills and announcements.

"Rain" was put over with an effective window setting with "Swallow" raincoats and mackintoshes, in the centre of which was a large cut-out of Joan Crawford, and a card, "Keep out the Rain with Swallow coats and macs., but do not miss Joan Crawford in 'Rain' at the Orient."

For the showing of "The Bitter Tea of General Yen," he arranged with Matthew's Grocery Stores nearby for a special setting with cut-outs representing Chinese carrying tea on shoulder yokes, etc., and a liberal supply of stills, calling attention to the quality of the tea sold at the stores and to the programmes presented at the Orient.

A KINEMA CHOIR

Newtongrange Star Turn

"A go-as-you-please competition for children run about two years ago gave my wife and I the idea of forming a juvenile choir," states J. R. Bernard, manager of the Picture Palace, Newtongrange. The choir is now a regular feature at the kinema, and provides excellent prologues to films.

Newtongrange is a mining village ten miles from Edinburgh, and the choir, which numbers 40 miners' "bairns," contains singers and dancers.

In the summer season, Mr. Bernard trains them as concert-party artistes, and stages an occasional three nights' programme, when the children, arrayed in costumes, present a colourful spectacle and a most entertaining show.

In the winter, pictures which lend themselves to prologues are selected, and when put over with the aid of the choir prove a great draw. The youngsters, whose ages range from eight to thirteen years, are very keen, and to encourage the best "turn," Mr. Bernard gives them a professional engagement now and then.

A day's outing in the summer and a party at the Christmas season, in which all the staff of the Palace join in, are much appreciated by the juveniles.

Mr. and Mrs. Bernard have an expert knowledge and wide experience of stage work, as they, many years ago, appeared as Norman and Louise, the Scottish entertainers.

BOYS' OUTFITTER'S DISPLAY

For "That's My Boy"

A tie-up with Sheffield's leading boys' outfitters, who devoted a large window to a very artistic display was the special feature of V. H. Deacon's exploitation of "That's My Boy" (U.A.) at the Albert Hall, Sheffield. The display was cleverly carried out, and was always the centre of an interested crowd of spectators. There was also an excellent foyer display at the hall. Right across the front of the hall was another spectacular display with a 200-sheet hand-written poster in the centre. This was illuminated with flood lighting at night, and could be seen from a considerable distance.

AEROPLANE CRASH

Wembley "King's Cup" Boost

An aeroplane crash staged by H. Beck, manager of the Capitol, Wembley, proved effective publicity for "The King's Cup" (W. and F.).

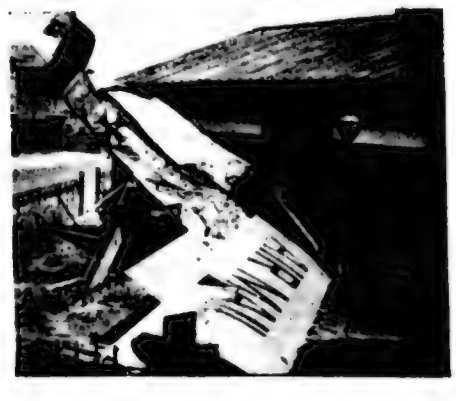
On Whit Monday an old 'plane with its nose buried in the ground as if it had actually crashed was placed in the garden in front of the Capitol. No reference was made to the film.

Many people, on seeing the wreck, thought it was a real aeroplane crash, and in a very short time the news spread round Wembley. Large crowds collected on the scene, and people in 'buses passing the Capitol were interested spectators.

On Tuesday announcements about the film were added to the display.

BRIGHT IDEAS BRING BIG BUSINESS

Box-office promotion stunts caught by the camera. (Left) An eerie atmosphere created at the Palace, Warrington, by A. V. Spathaky for WHITE ZOMBIE (U.A.)



(Centre) An amusing stunt advertising UP FOR THE DERBY (W. & F.) at the Majestic, Staines. (Right) "Crashing" publicity for KING'S CUP (W. & F.) at the Capitol, Wembley

SHOWMANSHIP AROUND LONDON

POOR OPPOSITION TO HEAT WAVE

KING SOL was "top of the bill" at most kinemas last week. The majority of managers I spoke to were inclined to take things philosophically, and, I felt, that with the best intentions—and programmes—they had a formidable "opposition" in the "heat-wave." I noticed that the time-honoured, and time-worn, posters on the front that "It is cooler inside," were in evidence.

In passing, I should like to see some enterprising manager improve on the hackneyed statement. Why not some appropriate display? I recollect that the Empire had a realistic stunt in which icicles were brought into use. While it is true that every one cannot be, or afford, so ambitious a display, yet there are obvious ideas which could be adopted.

Value of Personal Touch

A visit to the Olympia, Shoreditch, is always a pleasure, and those who argue on the merits, or not, of the "personal touch," would find arguments in their favour with the management of the house.

Jack Smith, the manager, has the happy knack of making his audiences feel they are one huge family. Wherever possible he introduces the personal touch into his publicity. There is no flamboyant claims, but statements of fact in his posters, throw-aways and sandwichmen displays.

And those Friday nights. Variety is featured as an "added attraction," and the way in which they put over is real evidence of showmanship—not a succession of turns, but real kine.-variety.

"Friday Night is . . . ."

He would be a bold man whoever put forward the claim to have originated the "Friday night is variety night" vogue. Certainly, the initiation is lost in antiquity. One is therefore all the more pleased to record instances where it has evidences of freshness, despite the many times it has been featured.

In this connection, I was impressed with the programme I saw the other Friday night at the Savoy, Leyton. Geoff. Cohen, the manager, informed me he was the first to institute the variety preponderance in a Friday night programme in the East of London. I can only say that the show I saw did not reveal any evidence of loss of enthusiasm. It was "a mixed grill" and all the ingredients made a delightful bill of (entertainment) fare.

A "Royal" Kinema

The management of the New Victoria are pardonably proud of the official visits which have been paid to the kinema by members of the Royal Family.

Within three months the King and Queen and the Duchess of York have attended special performances, and the Prince of Wales will be visiting the house to see the first screening of the pictorial record of incidents in his life. No other kinema can claim such distinguished patronage.

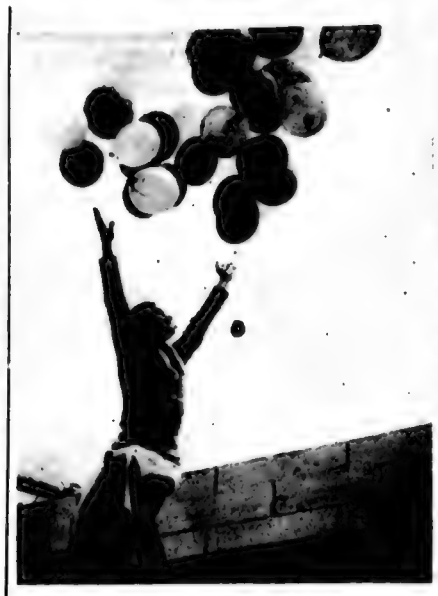
It has been unofficially suggested that the kinema might well be renamed "Royal."

An Attractive House Organ

Geoff. Cohen, of the Savoy, Leyton, keeps in touch with his patrons by means of an attractive monthly magazine programme, in which he makes the future presentations pages readable by the simple device of introducing his own pert comments.

The June issue opens with a few verses, making a welcome change from the usual "manager's chat," quite often in so many programmes the least interesting page. Ample space is given to personal details of the stars appearing in the programmes, and it is good copy for the "fan."

A useful page is the last in the booklet, and this gives full publicity to the various amenities of the house and details of the transport services serving the theatre.



Greta Granstedt, the Hollywood film star, who is appearing in "Clear All Wires" at the Garrick Theatre, releases 1,000 balloons from the roof of the Empire, Leicester Square, W., in connection with the showing of GABRIEL OVER THE WHITE HOUSE (M-G-M)

Showers of Gold

A continual stream of gold and silver coins falling from a large money-bag attracted the attention of many people in Wood Green last week. This formed part of Percy Swanwick's publicity for "If I had a Million" and was erected above the canopy of the Empire.

The display was made in three-ply and showed on the centre panel the money-bag and beneath it a large pile of coins. At the mouth of the bag was inserted a mica panel and behind the scene, the coins—gold- and silver-painted cardboard discs—were being dropped in handfuls through a shute.

To the public it appeared like an everlasting stream of wealth being poured from the bag to the canopy. A tie-up was also arranged with a weekly paper, and all the newsagents in the area carried contents bills over-printed with Wood Green Empire matter.

For his second feature, "Little Damozel," Mr. Swanwick had cut-out displays in the windows of several music stores in the district.

Thriller Prologue

W. J. Bull, of the new Regal, Watford, aroused a considerable amount of interest in the screening of "White Zombie" (U.A.) by staging a thriller prologue as an introduction to the trailer.

By means of the non-sync. apparatus the entr'acte, "Khowahtchina," opened softly with an accompaniment of lightning flashes from the foots and proceeded to a crescendo of tolling bells. The tabs were then opened and on the blacked-out stage was seen a large cut-out head of White Zombie faintly illuminated by a green light from its eyes. A magnesium flash followed, and the head quickly removed, revealing in its place a white-robed girl.

Zombie, in person, then appeared from the wings and, simultaneously with his grasping of the fainting girl, the trailer, with its opening of "Beware!" was flashed on the screen.

Stoke Newington Modernised

A welcome transformation has taken place at the Coliseum, Stoke Newington, since its closure a few weeks ago for reconstruction and redecoration, and on Monday the public were admitted for the first time since the property was acquired by Frank Okin and L. and J. Goldstein.

The vestibule and exterior have been modernised and an attractive Neon installation in four colours has been installed. To deaden the sound of passing traffic the spacious vestibule has been divided by swing doors which lead to a second lobby before admission is gained to the theatre.

The interior has been richly and tastefully decorated throughout in gold, and the carpeting and tub seating in green forms a restful sweep of colour.

A striking proscenium arch in black and gold columns encloses tabs enriched with a floral design carried out in silk. The opening programme consisted of "Just My Luck," Paramount News, shorts, and a colour "Silly Symphony." The reproduction, by the B.T.-H. system installed, was excellent.

Manager's Pensioners' Club

An old age Pensioners' Club, formed by L. Freeman, of the Plaza, Crouch End, N.8, has a membership of 50. The total age is 3,761 years, the oldest member being 84 and the youngest 67.

Ealing's "Favourite Film" Ballot

The result of H. Usher's invitation to his patrons to express their preference for the films to be shown at the Walpole, Ealing, has proved very successful from the point of view of the correspondence received, and interesting, as reflecting the wishes of that suburban district.

Mr. Usher tells me that "Smilin' Through" was a warm favourite. Other notable pictures which received popular support were "A Successful Calamity," "Paris" and "Tell Me To-night." "Romance" and "The Unholy Garden" were also in great demand.

LONDONER.

NO ORIGINALITY IN DISPLAY IDEAS

GOAT IN STREET STUNT
For "Mr. Robinson Crusoe"

A 48-sheet cut-out of a tropical island scene, in which Douglas Fairbanks as Robinson Crusoe carrying a kicking, sparsely-clad girl was the central feature, adorned the front of the Empire Theatre, Chatham, when H. E. Webster showed "Mr. Robinson Crusoe"; while inside the theatre palms, bamboos and other tropical flora formed a perfect setting for the picture.

A neighbouring public house changed its sign temporarily to "The Friday Arms," and Mr. Webster sent around the streets a pair of capable stunt artistes suitably attired as Crusoe and Friday and accompanied by a billy goat, whose comic antics focussed considerable public attention on the party, and the publicity matter the ybore on their backs.

Cut-outs of Laurel and Hardy, the M-G-M comedians, wearing real flannel trousers, are being displayed throughout London as the result of a tie-up by National Flannels

BIG BUSINESS AT HULL
"Grand Hotel" Success

Smart publicity by W. W. Lloyd assisted in making "Grand Hotel" (M-G-M) a big success at the Savoy, Hull. To focus attention on the film the front of the house was dressed with 12 48-sheets, and a huge banner Pictures of the leading players were displayed on stars cut out and hung below the banner.

A tie-up was arranged with Bladons, Ltd., a large store in the centre of the city, who gave a window display, showing stills and half-royal show cards.

During the showing of the picture the theatre was sprayed with Grand Hotel perfume, and a slide put on announcing the perfume for sale at Bladons, Ltd., obtainable at reduced prices, namely, 4s. 6d. bottles for 2s. 6d. each and 2s. 6d. bottles for 1s. 6d. each.

COVENTRY CREATION
Emphasises "Trouble in Paradise"

W. S. Dewes, manager of the Globe, Coventry, compelled attention with his exploitation scheme for the screening of "Trouble in Paradise" (Paramount). Along the front of the house was built up from a grass verge a cloud effect of the heavens, in which were arranged cut-outs and silhouettes depicting scenes from the film, whilst along the front were a number of artistic statuettes of the stars in the production and the film title.

EXPLOITING "MONEY FOR SPEED"
U.A.'s Speedway Film Offers Unusual Possibilities

Exceptional opportunities for exploitation are offered to United Artists' speedway thriller, "Money For Speed," which has had its premier presentation at the Alhambra, Leicester Square.

Announcements of the Alhambra presentation have been made over the loud speakers at every speedway meeting in London since the Thursday before the film opened, and in most cases there have been advance notices in the official programmes, of which the average circulation is some 50,000 copies!

Every night of the week the Alhambra has attracted London's 150,000 dirt track fans by personal stage appearances of the ace riders from all the big tracks. Wembley sent their team one night, Wimbledon another, and so on: with the result that fans have had the opportunity of greeting such popular track heroes as Vic Huxley, Frank Arthur, Ron Johnson, Jack Ormston, Frank Varey, Jack Parker, Colin Watson, George Greenwood, Tom Farndon, Bluey Wilkinson, Billie Lamont and Tiger Stevenson.

"Cyclone Denny," the Wall of Death expert who was responsible for much of the stunt riding in "Money For Speed," was unable to get back from his Polish tour in time for the Alhambra show, but he will be available to help other kinemas to put over the film in a big way by performing a variety of stunts.

Many of London's motor cycling clubs, such as exist in almost every town in the country, have been got interested in the film and have visited the Alhambra in special club parties.

Motor cycle dealers in the West End and City have arranged special window displays with crash helmets surrounded by stills from the film. There will be available from United Artists a special set of stills showing sensational riding, the type of picture which never fails to interest the several million motor cyclists and would-be motor cyclists that there are in this country.

THEATRE DECORATIONS FURNISHING AND STAGE EQUIPMENT
F. H. CARPENTER & SON, Ltd.
1, STANHOPE STREET, N.W.1
'Phone: Museum 9730.

ROBINSONS TO SEE ROBINSON

SMART "SILVER DOLLAR" PUBLICITY

WHEN he presented Edward G. Robinson in "Silver Dollar" (First National) at the Gaiety Theatre, Manchester, Guy E. Dunning addressed a special campaign to the legion of Robinsons in the city, urging them to see their illustrious namesake in his greatest picture. This was done by distributing specially worded letters to every Robinson in the city, giving full particulars of the star's great work as well as informative material concerning the picture. As a result, the Gaiety was crowded out with Robinsons, and it is doubtful if at any previous time so many of them have assembled under one roof. Mr. Dunning also procured a specimen of one of Colorado's newly issued silver dollars, loaned by the *Manchester Evening Chronicle*, and invited patrons to inspect the interesting coin.

Another strong showmanship angle which gave Mr. Dunning his chance was the current money crisis in America, and he issued special pseudo news-bills printed in two colours to link the picture with current events.

MANNEQUIN PARADE
Manchester's Blonde Venus

A mannequin parade, tie-ups and a vestibule display played prominent parts in J. Leeswood Jones' exploitation for "The Blonde Venus" (Paramount) at the New Royal, Manchester.

A window display was arranged with the Beswick Co-operative Society, who distributed 10,000 handbills amongst their members. These advertised a special ladies' matinee, featuring a mannequin parade, to be staged at the theatre on Friday afternoon. The entire cost of the parade, including mannequins, special stage decorations and settings, was paid by the society.

The Outdoor Girl Beauty Products supplied free sample packets of powder, which were distributed to all lady patrons accompanied by a gentleman.

Mr. Jones' chief operator arranged an attractive lobby display with cut-outs, floodlights and other lighting effects.

STREET ADVERTISING
E. B. Gold's New Display Board

E. B. Gold, manager of the Forum Theatre, Birmingham, together with his assistant, A. Walker, are publicising the Forum programmes in a series of window settings, foyer displays and street advertising campaigns that attract the attention of the public.

In their street advertising campaign the usual double-crown bills carried around by the sandwichboard man has been dispensed with and an art display board in pastel shades substituted. On these are stars' heads in relief, together with the film title, date of showing, etc., whilst another board calls attention to the amenities of the Forum Theatre. The men are all attired in smart white coats and peak caps with the Forum band.

To exploit "For the Love of Mike," a special window setting was arranged with Scotcher's Pianoforte Emporium, and an attractive display made with cut-outs of Bobby Howes, policemen, and art display cards carrying announcements, "'For the Love of Mike' see the Forum programme for supreme entertainment." "See 'For the Love of Mike' at the Forum, then obtain your musical requirements here."

To focus attention on "20,000 Years in Sing Sing," a lobby display was staged, showing a number of convicts in prison uniform, together with their bondage chains, in the act of stone breaking and road repairing.

BOLTON PRISON CELL
For "I Am a Fugitive"

A prison-cell setting erected on a balcony inside the theatre, proved an inexpensive method of bringing the forthcoming presentation of "I Am a Fugitive" (Warner) at the Regal, Bolton, to the notice of patrons.

The display, measuring 18 ft. wide by 8 ft. deep, was made from canvas strips and paper painted to represent the stone walls and bars of a prison cell. A cut-out head of Paul Muni placed behind the bars, with a blue spot playing on it, completed the scene. The entire cost of the display was five shillings.

Manager F. H. Le Cren, who was responsible for this, gained further valuable publicity with a street parade of men dressed as convicts, who distributed throwaways.

"LOVE ME TO-NIGHT"
Thirty Tailors Boost Chevalier

When showing "Love Me To-night" (Paramount) W. Collings, of the Stoll Picture House, Bedminster, Bristol, tied up with 30 tailors in different parts of the city for window displays. In addition he arranged tie-ups with 14 music shops in connection with the songs.

For "Blockade," the second feature on the programme, Mr. Collings had 5,000 special handbills printed and distributed in the district around the theatre.

NOTTS SHOWMANSHIP

In connection with the screening last week of "Love Me To-night" (Paramount), Fred Poulter, manager of the Dale Cinema, Nottingham, arranged a first-class tie-up with the local branch of Montague Burton. The display emphasised the appeal the perfectly tailored Maurice has for the ladies.

July 24 Releases

FIVE PROBLEMS IN MUSICAL FITTING

Suggestions for Creating Suitable Atmosphere

Selected and Compiled by A. W. Owen

RELEASES this week are at a minimum and entirely American, but have managed to set us some tricky problems in atmospheric interludes. The bridge film, "Grand Slam" has a Russian for its principal character, otherwise atmosphere is entirely absent as far as musical sense is concerned, and this being the case I have suggested the romantic Russian pot-pourri of light music, "Kamarinskaya," which is attractive in form and very melodic in themes, and not unknown to many kinema patrons.

"The Air Hostess," with its aerial speed episodes, enables us to feature that presto overture of Mozart, "Il Seraglio," which should be presented at its highest speed tempo and lead right into the first sub-title of the film screening.

The only record I can trace of "The Queen was in the Parlour," music by Noel Coward, is an excellent disc recorded by Raie de Costa, which will form a novelty for non-sync. solo.

For the more serious dramas Beethoven's "Ruin of Athens" overture and Järnefelt's "Praeludium" break fresh ground in musical interludes and are well worth a trial, especially in the better class houses.

"TO-NIGHT IS OURS" (Paramount)

CERT. A. 6,701 ft. Reg. No. F.8463. Reviewed in *Kine*, February 23, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Claudette Colbert, Frederic March, Alison Skipworth.
ATMOSPHERE.—Ruritanian romance adapted for the screen from Noel Coward's stage success "The Queen was in the Parlour."
ORCHESTRA.—No orchestral music of this comedy has been published in this country, so I suggest any up-to-date musical comedy selection from the permanent library.
ORGAN.—As orchestra.
NON-SYNC.—"The Queen was in the Parlour." Piano solo medley. Played by Raie da Costa and recorded on H.M.V. B.3987.
LIGHTING EFFECTS.—Blendings of the brighest, varied and contrasting colours.

"THE PUBLIC BE HANGED" (P.D.C.)

CERT. A. 6,421 ft. Reg. No. F.8669. Reviewed in *Kine*. April 27, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Mary Brian, Neil Hamilton, Evelyn Brent, Pat O'Brian.
ATMOSPHERE.—American financial drama of the exploitation by an unscrupulous money-maker of an honest financier, who finally commits suicide, leaving his life policy to meet his obligations.
ORCHESTRA.—"Ruins of Athens" Overture. Beethoven. (Lafleur—Continental Edition.)
ORGAN.—As orchestra, using any piano-solo edition for either solo or synchronised presentation with the record as detailed below for non-sync.
NON-SYNC.—"Ruins of Athens" Overture. Beethoven. Recorded on H.M.V. D.1728 by Casals' Symphony Orchestra.
LIGHTING EFFECTS.—Blending of deep dramatic tints in slow sequence.

"AIR HOSTESS" (U.A.)

CERT. U. 6,120 ft. Reg. No. F.8494. Reviewed in *Kine*, March 9, 1933.
STARS.—Evalyn Knapp, James Murray.
ATMOSPHERE.—Marital drama based upon the triangle theme with an aerial background of hectic thrills and realistic scenes at a commercial airport.
ORCHESTRA.—"Il Seraglio" Overture. Mozart. (Boosey-Hawkes.) Played as an introductory interlude only.
ORGAN.—As orchestra, with adaptation from any piano solo edition for solo interlude, but using the piano-conductor copy of the above orchestration when synchronisation is used with the record as detailed below for non-sync.
NON-SYNC.—"Il Seraglio" Overture. Mozart. Recorded on Decca L.Y.6041 by the Berlin-Charlottenberg Opera Orchestra, played as an introductory entr'acte only, with the last bars synchronising with the first sub-title screening of the film.
LIGHTING EFFECTS.—Blendings of deep blue, violet, amber and red in rapid sequence, using red for the final bars of the overture, synchronising as detailed above.

"GRAND SLAM" (Warner)

CERT. U. 6,102 ft. Reg. No. F.8414. Reviewed in *Kine*. February 16, 1933.
PUBLICITY.—One 6-sheet, one 12-sheet, one 48-sheet.
STARS.—Loretta Young, Paul Lukas.
ATMOSPHERE.—A satirical comedy romance of the American bridge racket with the so-called bridge experts recruited from resourceful charlatans.
ORCHESTRA.—"Kamarinskaya." Glinka. Fantasia. (Boosey-Hawkes.) Played as an introductory entr'acte only.)
ORGAN.—As orchestra, with adaptation from piano-solo copy only, either for solo or synchronised presentation with the record as detailed below for non-sync.
NON-SYNC.—"Kamarinskaya." Glinka. Recorded on Decca M.103 by Leslie Heward, conducting the company's symphony orchestra.
LIGHTING EFFECTS.—Orange, green and amber tints.

"SOULS FOR SABLES" (Wardour)

CERT. A. 5,621 ft. Reg No. F.8427. Reviewed in *Kine*. February 16, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Natalie Moorhead, Jack Mulhall.
ATMOSPHERE.—Most of the action in this drama of crime and subsequent punishment takes place on an American liner sailing to Europe, during which romance plays an important part.
ORCHESTRA.—"Præludium." Järnefelt. (J. and W. Chester.)
ORGAN.—As orchestra, with adaptation from the piano-solo copy, either for solo or synchronised presentation with the record as detailed below for non-sync.
NON-SYNC.—"Præludium." Järnefelt. Recorded on Columbia D.X.194 by Sir Henry J. Wood and his Symphony Orchestra.
LIGHTING EFFECTS.—Light blue, dark blue, violet to deep purple tints.

Solo Organ Interludes

I.—Musical Comedy in the Twentieth Century

Sydney Torch's Regal Interlude

WHEN I called to see Sydney Torch, at the Regal, to ask him to give me details of a successful novelty interlude for this new series, he said, "The solo I'm playing this week is 'going over' quite well, and here are full particulars for your guidance."

This interlude is particularly suitable for this series, as it is adaptable, and can be given either in one part with very short examples, or in three or even four parts, forming, for a provincial town organist who has the same patrons to play to nearly every week, a solid month of novelty in serial form.

The title is an interesting one to all music-lovers, viz., "The Evolution of Musical Comedy," and the years taken cover the period of 1900-1933. A short speech precedes the solo, and is given as follows:—

"Musical comedy has always been a favourite form of entertainment in England, and it is interesting to trace its progress from the old-time comic operettas to the spectacular shows of to-day. I shall have pleasure, therefore, in playing for you a short set of favourite tunes, representing the past thirty-three years of musical comedy as performed in this country."

A series of slides is then projected on the curtains, which are closed during the solo, the only other illumination being the console of the organ.

These slides only contain the year of first presentation and the title of the comedy in bold letters, such as, "1910, 'Gipsy Love,'" etc., although it is, of course, open to the organist to add the actual excerpt played if he so desires, and can vary the items chosen to illustrate the comedy.

The full list of musical comedies is given below, and those illustrated by Sydney Torch to form one recital only, have the excerpts given, as played by him.

1900, "Belle of New York" (famous valse).
1902, "The Country Girl."
1905, "The Merry Widow" (last refrain of valse till end of selection).
1908, "The Waltz Dream."
1909, "The Dollar Princess" and "The Arcadians" ("Pipes of Pan").
1910, "Gipsy Love."
1915, "Chu Chin Chow" and "Kissing Time."
1920, "The Cabaret Girl" and "Gipsy Princess" ("Dancing Time").
1925, "Rose Marie" ("Mounties" and "The Love Call") and "No, No, Nanette."
1926, "The Student Prince," "Princess Charming" and "Sunny."
1927, "The Girl Friend," "Hit the Deck" and "The Desert Song."
1928, "Good News" ("The 'Varsity Drag") and "Show Boat."
1929, "Bitter Sweet."
1930, "New Moon."
1931, "Land of Smiles" ("Heart's Delight").
1932, "White Horse Inn."
1933, "Wild Violets" and "He Wanted Adventure."

If any further details are required Sydney Torch or myself, on receipt of a stamped addressed envelope, will be pleased to give them.

No. 2.—Next week Reginald Foort at the console of the Wurlitzer organ at the Regal, Kingston.

A. W. O.

SCOTS EXHIBITOR AS TECHNICAL LECTURER

An interesting address on the history and development of the kinematograph was given to a party of Academy senior pupils by Louis D. Dickson in the Hippodrome, Bo'ness, last week.

By means of lantern slides Mr. Dickson showed how the primitive apparatus of the early days of film-making has given way to the highly efficient talking machines of the present time.

He also gave an interesting description of the Hippodrome B.T.-H. apparatus, and is mechanically the nearest approach to perfection yet achieved.

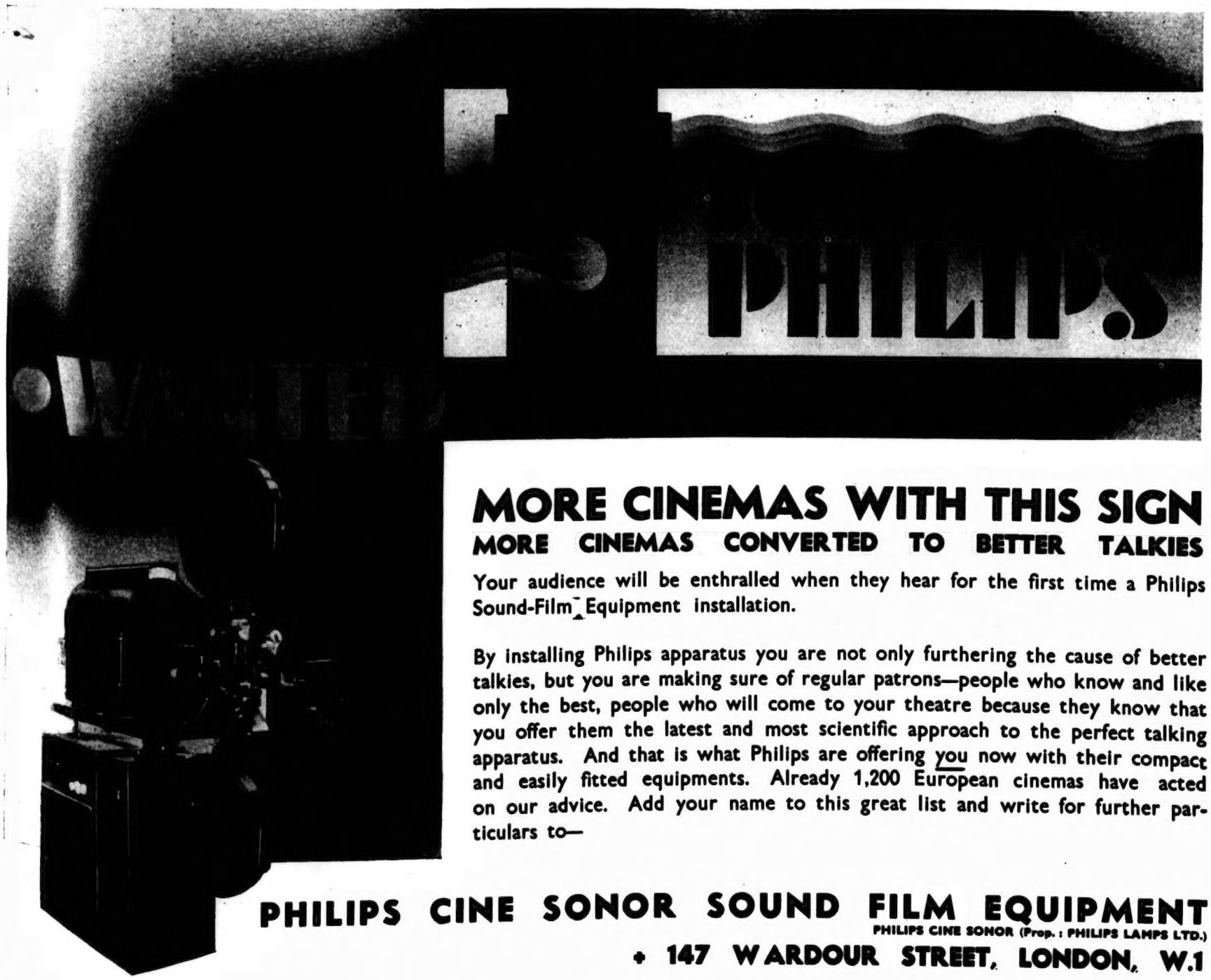
The details were very clearly explained by Mr. Dickson, who is a trained electrical engineer.

The scholars were greatly interested in the lecture and in the visit to the projection-room which followed.

SUMMER SYMPHONIES

Manchester renewed its acquaintance with one of its celebrities of some time back when Fitzroy Page, once solo organist of the Piccadilly, was billed as guest organist at the Theatre Royal for week of May 29.

As may have been expected, during the first half of the week this well-known performer, always on the look-out for some topical allusion, had to admit to his audience that the title of his interlude, "Summer," was not so appropriate after all, as just then Manchester was engaged in putting over "Summer-other" kind of weather.



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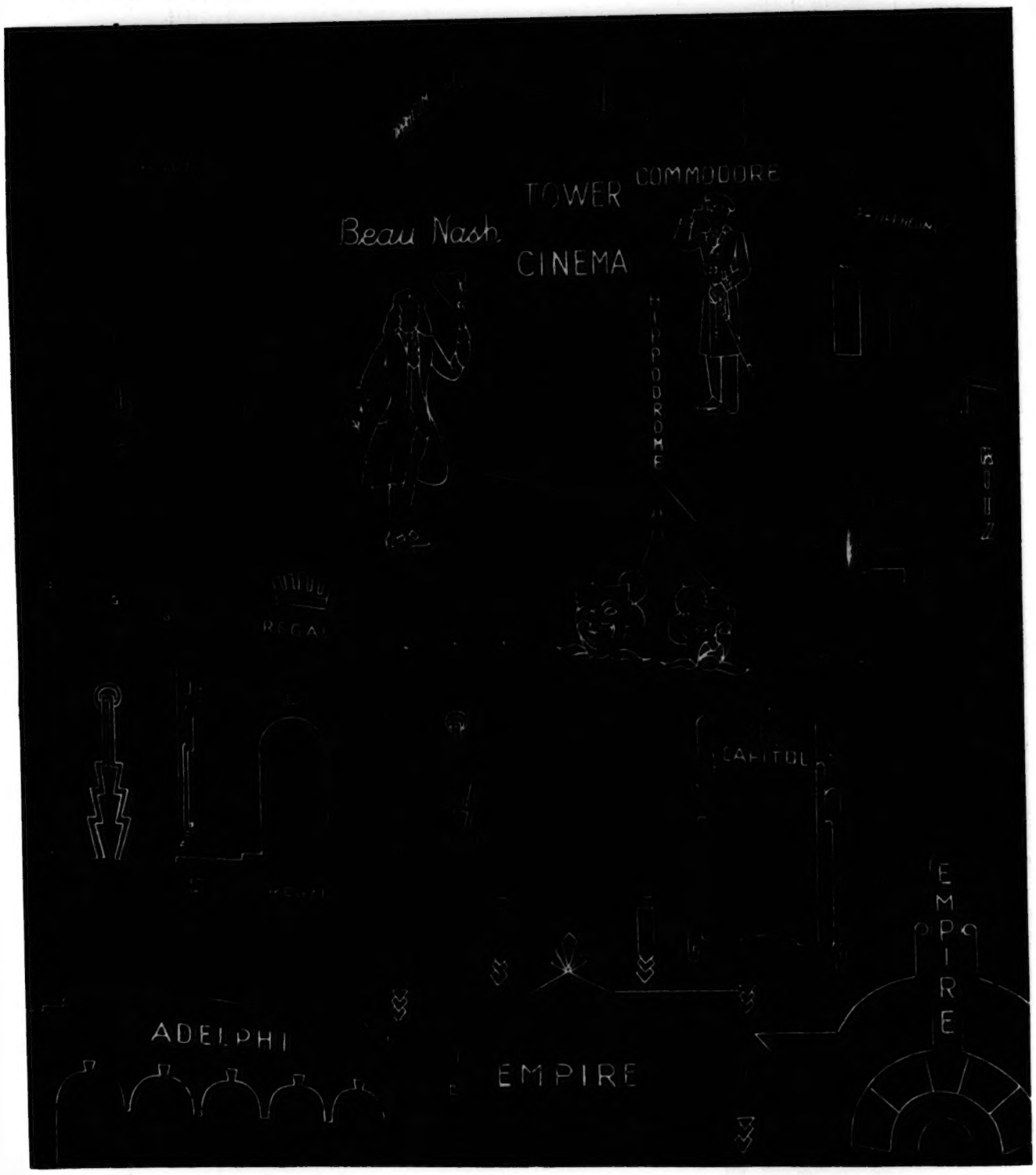

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Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

LONDON

DATE.		TITLE OF FILMS.	STARS.	SHOWN BY.	PLACE.	TIME.
Wed..	14	I Lived with You	Ivor Novello	W. & F.	Prince Edward	8.45
..	14	Black Beauty	Esther Ralston	Pathé	Phœnix	3
..	14	Forgotten	———	Universal	Prince Edward	3
..	14	Hot and Cold ; Beauty on Broadway	———	Universal	Prince Edward	3
..	15	Falling for You	Jack Hulbert	W. & F.	Prince Edward	8.45
Thur..	15	My Lucky Star	Oscar Asche	W. & F.	Prince Edward	3
..	15	Maid Happy	———	W.P.	Phœnix	3
..	16	The Only Girl	Lilian Harvey	W. & F.	Prince Edward	8.45
Fri..	16	The King Murder	Conway Tearle	Universal	Phœnix	3
..	16	The Fighting President ; Beau Best.	———	Universal	Phœnix	3
..	19	Gabriel Over the White House ...	Walter Huston ...	M-G-M	Prince Edward	8.45
Mon..	20	Adorable	Janet Gaynor	Fox	Cambridge	8.30
Tues..	20	The Stickpin	———	Fox	Cambridge	8.30
..	20	The Love Wager	Pat Patterson	Paramount	Carlton	10.30
..	20	Strange People	John Darrow	Universal	Phœnix	3
..	20	King of the Arena...	Ken Maynard	Universal	Phœnix	3
..	20	Peg o' My Heart	Marion Davies	M-G-M	Prince Edward	3
..	21	Pilgrimage	———	Fox	Cambridge	8.30
Wed..	21	Accidents Wanted...	Lee Tracy	M-G-M	Prince Edward	3
..	22	Rasputin, the Mad Monk... ...	John, Ethel and Lionel Barrymore.	M-G-M	Prince Edward	8.45
Thur..	23	When Ladies Meet	Robert Montgomery ...	M-G-M	Prince Edward	8.45
Fri..	27	Gold Diggers of 1933	———	First National	Prince Edward	8.45
Tues..	27	Wake Up the Gypsy in Me ...	———	First National	Prince Edward	8.45
..						

BELFAST.

Tues.. June	20	The Lucky Number	Clifford Mollison ...	Gaumont Ideal... ...	Classic	10.45
Wed.. ..	21	Sleeping Car	Ivor Novello	Gaumont Ideal... ...	Classic	10.45

BIRMINGHAM

Fri.. June	16	Midnight Warning ; Destination Unknown.	———	Universal	Scala	10.30
.. ..	16	Devil's Playground	———	Gaumont Ideal	West End	10.30
.. ..	16	I Love that Man	Edmund Lowe	Paramount	Futurist	10.45
.. ..	16	Picture Snatcher	James Cagney	Warner	Forum	10.30
.. ..	16	Midnight Warning ; Destination Unknown.	———	Universal	Scala	10.30
Mon.. ..	19	Mystery at Monte Carlo	June Collyer	Gaumont Ideal... ...	West End	10.30
.. ..	19	Peg o' My Heart	Marion Davies	M-G-M	Scala	10.30
Tues.. ..	20	Shorts	———	Paramoun	Futurist	10.45
.. ..	20	The Eleventh Commandment ...	Marian Marsh	Gaumont Ideal... ...	West End	10.30
.. ..	20	Lily Turner	Ruth Chatterton	First National	Scala	10.30
.. ..	20	Black Beauty	Esther Ralston	Pathé	Forum	10.45
Wed.. ..	21	I Lived with You	Ivor Novello	W. & F.	West End	10.30
.. ..	21	The Working Man...	George Arliss	Warner	Forum	10.30
.. ..	21	The King Murder	Conway Tearle	Universal	Futurist	10.30
Thur.. ..	22	Viennese Waltz	Michael Bohnen... ...	Wardour	Forum	10.30
.. ..	22	It's a Boy	Leslie Henson	W. & F.	Gaumont Palace	10.30
.. ..	22	Shadow Laughs ; The Big Town	———	Universal	Scala	10.30

CARDIFF

Fri.. June	16	The Dude Bandit ; Lucky Dog ...	———	Universal	Olympia	11
.. ..	16	Song of the Eagle	Charles Bickford ...	Paramount	Capitol	11
.. ..	16	Morgenrot	———	Wardour	Queen's	11
.. ..	16	The Dude Bandit ; Lucky Dog ...	———	Universal	Olympia	11
Tues.. ..	20	A Bedtime Story	Maurice Chevalier ...	Paramount	Capitol	11
.. ..	20	Behind the Counter	Marian Marsh	P.D.C.	New Theatre	11
.. ..	20	The Working Man...	George Arliss	Warner	Queen's	11
.. ..	20	Midnight Warning ; Destination Unknown.	———	Universal	New Imperial	10.45
.. ..	20	The Constant Woman	Conrad Nagel	Gaumont Ideal	Park Hall	11
Wed.. ..	21	Viennese Waltz	Michael Bohnen	Wardour	Queen's	11
.. ..	21	Waltz Time	Evelyn Laye	W. & F.	Capitol	11
.. ..	21	Forgotten	———	Universal	New Imperial	11
Thur.. ..	22	It's a Boy	Leslie Henson	W. & F.	New	11
.. ..	22	Peg o' My Heart	Marion Davies	M-G-M	Park Hall	11

GLASGOW

Fri.. June	16	The Eleventh Commandment ...	Marian Marsh	Gaumont Ideal	New Savoy	1
.. ..	16	Shorts	———	Paramount	Playhouse	11
.. ..	16	Call Me Mame	Ethel Levey	Warner	Regal	11
Tues.. ..	20	Shadow Laughs ; Big Town ...	———	Universal	Cranston's P.H.	10.45
Wed.. ..	21	Anne One Hundred	Betty Stockfeld ...	Paramount	Playhouse	11
Thur.. ..	22	Lily Turner	Ruth Chatterton ...	First National	Green's Playhouse...	11
.. ..	22	The Big Thrill ; Safety Last ...	———	British Lion	Cranston's P.H.	10.45

LEEDS

Fri.. June	16	The Eleventh Commandment ...	Marian Marsh	Gaumont Ideal	Scala	11
.. ..	16	Silk Express	Neil Hamilton	First National	Rialto	11
Tues.. ..	20	I Love that Man	Edmund Lowe	Paramount	Paramount	10.45
.. ..	20	Falling for You	Jack Hulbert	W. & F.	Scala	11
.. ..	20	Morgenrot	———	Wardour	Rialto	11
Wed.. ..	21	Waltz Time	Evelyn Laye	W. & F.	Scala	11
.. ..	21	Black Beauty	Esther Ralston	Pathé	Tower P.H.	11
.. ..	21	Call Me Mame	Ethel Levey	Warner	Rialto	11
Thur.. ..	22	Mystery at Monte Carlo	June Collyer	Gaumont Ideal	Scala	11
.. ..	22	Gabriel over the White House ...	Walter Huston ...	M-G-M	Rialto	10.45

LIVERPOOL

Fri.. June	16	The Big Thrill ; Safety Last ...	———	British Lion	Scala	11
.. ..	16	Viennese Waltz	Michael Bohnen... ...	Wardour	Forum	11
Tues.. ..	16	I Love that Man	Edmund Lowe	Paramount	Futurist	10.45
.. ..	20	The Eleventh Commandment ...	Marian Marsh	Gaumont Ideal	Trocadero	11
.. ..	20	Facing the Music	Stanley Lupino	Wardour	Forum	11
.. ..	20	Who Killed Harvey Forbes ?	Lloyd Whitlock ...	Equity British	Palais de Luxe	11
Wed.. ..	20	Forgotten	———	Universal	Scala	10.45
.. ..	21	It's a Boy	Leslie Henson	W. & F.	Trocadero	11
Thur.. ..	21	Accidents Wanted...	Lee Tracy	M-G-M	Futurist	11
.. ..	22	The Constant Woman	Conrad Nagel	Gaumont Ideal	Trocadero	11
.. ..	22	The King Murder	Conway Tearle	Universal	Futurist	10.45
.. ..	22	The Phantom Broadcast	———	Pathé	Palais de Luxe	10.45

MANCHESTER

Fri.. June	16	The Working Man...	George Arliss	Warner	Theatre Royal	10.45
Tues.. ..	20	King of the Jungle	Buster Crabbe	Paramount	Paramount	10.45
.. ..	20	The Constant Woman	Conrad Nagel	Gaumont Ideal	Piccadilly P.H.	11
.. ..	20	Picture Snatcher ; Double Wedding	———	Warner	Theatre Royal	10.30
Wed.. ..	20	The Big Thrill ; Safety Last ...	———	British Lion	Deansgate P.H.	10.30
.. ..	21	The Eleventh Commandment ...	Marian Marsh	Gaumont Ideal	Piccadilly P.H.	11
.. ..	21	Silk Express	Neil Hamilton	First National	Deansgate P.H.	10.45
Thur.. ..	21	Gabriel over the White House ...	Walter Huston ...	M-G-M	Market Street P.H.	10.45
.. ..	22	Waltz Time	Evelyn Laye	W. &;F.	Piccadilly P.H.	10.45
.. ..	22	Forgotten	———	Universal	Deansgate P.H.	10.45

NEWCASTLE

Fri.. June	16	Shadow Laughs ; Big Tour ...	———	Universal	Stoll P.H.	10.15
.. ..	16	The Constant Woman	Conrad Nagel	Gaumont Id al	Queen's	10.45
.. ..	16	Anne One Hundred	Betty Stockfeld ...	Paramount	Paramount	10.30
.. ..	16	Ex-Lady	Bette Davis	Warner	Grainger P.H.	10.30
Tues.. ..	16	Shadow Laughs ; Big Town ...	———	Universal	Stoll P.H.	10.15
.. ..	20	King of the Jungle	Buster Crabbe	Paramount	Paramount	10.30
.. ..	20	Mystery at Monte Carlo	June Collyer	Gaumont	Queen's Hall	10.45
.. ..	20	Black Beauty	Esther Ralston	Pathé	Grainger P.H.	10.45
Wed.. ..	20	The King Murder	Conway Tearle	Universal	Stoll P.H.	10.15
.. ..	21	Viennese Waltz	Michael Bohnen... ...	Wardour	Grainger P.H.	10.30
Thur.. ..	21	Strange People ; King of the Arena	———	Universal	Stoll P.H.	10.15
.. ..	22	It's a Boy	Leslie Henson	W. & F.	Queen's Hall	10.45

NOTTINGHAM

Fri.. June	16	Anne One Hundred	Betty Stockfeld ...	Paramount	Elite	10.45
Tues.. ..	16	Behind the Counter	Marian Marsh	P.D.C.	Scala	11
.. ..	20	I Love that Man	Edmund Lowe	Paramount	Elite	10.45
Wed.. ..	20	Three Men in a Boat	Edmund Breon	A.B.F.D.... ...	Scala	10.45
.. ..	21	Ex-Lady	Bette Davis	Warner	Elite	10.40
.. ..	21	Gabriel over the White House ...	Walter Huston ...	M-G-M	Scala	11

SHEFFIELD

Fri.. June	16	Viennese Waltz	Michael Bohnen... ...	Wardour	Hippodrome	10.45
.. ..	16	The Constant Woman	Conrad Nagel	Gaumont Ideal	Regent	11
.. ..	16	Lily Turner	Ruth Chatterton ...	First National	Central P.H.	10.45
Tues.. ..	16	Song of the Eagle	Charles Bickford ...	Paramount	Cinema House	10.45
.. ..	20	Anne One Hundred	Betty Stockfeld ...	Paramount	Central P.H.	10.45
.. ..	20	Facing the Music	Stanley Lupino	Wardour	Hippodrome	10.45
Wed.. ..	20	Waltz Time	Evelyn Laye	W. & F.	Regent	11
.. ..	21	It's a Boy	Leslie Henson	W. & F.	Regent	11
.. ..	21	Picture Snatcher	James Cagney	Warner	Central P.H.	11

'COLTMAN'

NEW REGULATION

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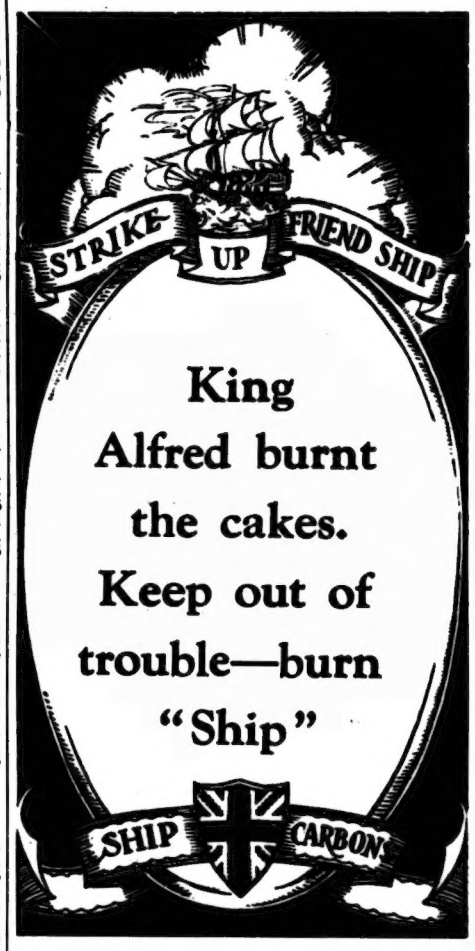

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